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The American MUSIC LOVER

A REVIEW FOR THE MODERN HOME

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JOSEPH SZGIETI

The eminent Hungarian violinist who
plays Prokofieff's First Violin Concerto
in a recording — (See Page 313)

Some Reflections on Women Musicians

BY FREDERIQUE JOANNE PETRIDES

1.

THROUGHOUT the twelve days which followed the evening of September 11, 1871, curious and excited crowds of New Yorkers were filling, nightly and on matinee days, the old Steinway Hall on Fourteenth Street. The Vienna Ladies' Orchestra, a European importation composed of "twenty young and graceful" professional women musicians, was the attraction. True, that the orchestra's work was found by the critics to be inferior and suitable "perhaps for the provinces"—but who cared? As instrumentalists, the Viennese artistes were a big novelty.

The curiosity and excitement over the Vienna Ladies was justified and no wonder! The young artists were professionals at a time when, with the exception of a very few cases, the day of the professional woman musician had not as yet dawned in America. Besides these players at the Steinway were a ladies' orchestra — not mere singers or pianists. In other words, they stood out as something unique and almost incredible in that period of musical life in the New World.

One does not need to start his imagination soaring high and wide in order to visualize just what thoughts of wonderment, the concert appearances of the Vienna Ladies' Orchestra must have evoked in the minds of quite a few people. Already there was some talk in circulation that the American girl should be given real opportunities for a serious musical education—that eventually she also might venture beyond the realm of singing or piano playing. In addition, wide-awake and far-sighted men on both continents were opining that some day woman would penetrate various professions—that of music included.

Assuming then that the "new day" for women was about to be ushered in, what about musically ambitious women in America? "Were they also going to be admitted in the future into the professional Garden of Eden? Or, were they to prove an exception—so many unfranchised, so many unwelcome and musically underprivileged creatures, knocking in vain for admission in musicland?" — many a New Yorker must have wondered while enjoying or trying to enjoy the performances of the Vienna Ladies Orchestra.

2.

When as late as 1856, Elizabeth Stirling, the English organist and composer, submitted to Oxford her beautiful CXXX Psalms for five voices and orchestra, in order to get her degree, her work was praised but—the degree was denied her "for want of power to confer same upon a woman." Sometime before that incident, Felix Mendelssohn, acting in conformity with the social laws and tabus of his times, —no serious musical education; no careers for women as musicians and composers—was dissuading Fanny, his gifted sister, from publishing her works under her own name. At the end, a number of those compositions were published as his own in his "Songs Without Words."

Since the days of the Stirling and the Fanny Mendelssohn episodes, however, the pattern of social and educational attitudes and conceptions had undergone gradual changes. In contrast to the past, society around 1870 was moving fast toward the time when it would allow its women to publish their musical creations under their names and with no fear of social censure. Correspondingly, the day also was approaching when women would be allowed to compete and win prizes as composers;

when they would be the recipients of musical degrees from Cambridge and other leading institutions of learning all over the world.

But what about women who wanted to become instrumentalists, string players, let us say?

Figures published in 1899, show that while between 1610 and that year, the number of women string players—violinists, cellists and double bass players—was around 600 in Europe and America, only seventy-three women, on the other hand, are known to have played the violin between 1610 and 1850. Now, considering the fact that no lesser a personage than Mozart had declared that woman has more talent for stringed instruments than men, a gift which he attributed to the former's greater delicacy of touch and to the easier access to her emotions one may justifiably wonder why there have been but relatively few women string players up to 1850. Why, indeed? Simply because for centuries society had adhered faithfully to the stubborn notion that woman was and had to be the "unmusical sex"; that she was not intended by nature to play the violin and other orchestral instruments.

This dogma-like notion that the violin was a "vulgar" and not "respectable" or "suited" instrument for women had grown rather weak and anaemic by 1857, mainly, thanks to the violin work and the influence of Teresa and Maria Milanollo—the two exceptionally gifted Italian virtuosi.

The Milanollos kept dazzling the Continent with their virtuosoship since 1836. So brilliant and undisputed were their achievements that thoughtful people started conceding, first, in the privacy of their thoughts, a little later around the family hearth and, finally, in public that it might not be a bad idea after all for women to be given some day a *carte blanche* and the right of way as violinists.

With the inauguration of an encouraging precedent in the case of society versus women violinists, conditions for the latter began being less threatening by 1857. Conditions even improved between 1857 and 1870, the period in the course of which

Camilla Urso, the French-born but American-reared daughter of an Italian couple, and Wilma Norman Neruda, an English-woman, had also established themselves as violinists—the first in the United States, and the second in Europe. Both were exceptionally gifted and highly respected artists. By doing full justice to the Milanollo precedents and standards, they set an example for other women to emulate.

3.

Shortly after the end of the Civil War, William Mason, the pianist, returned to America from Germany. He was young, he had ideals and was teeming with enthusiasm for a musical life in America, where the young until then had been taught only singing and piano. No sooner did he settle down than he started teaching, giving the American girl her first opportunity for a serious study of the piano. He is said to have been the first to acquaint her with the masterpieces of the world's immortal literature for his instrument.

Before Mason donned the teacher's mantle, the study or the teaching of the piano in America, was, as a rule, undertaken lightly by students and teachers. Those were the days when the "Maiden's Prayer" and "The Battle of Prague" still shone as the gems in the American pianist's repertory. Glory and honor, compliments, attention, social emoluments and not a little envy to her who could rattle off the "Maiden's Prayer" and various other "popular" of the pre-Civil War days. As for those maidens who also were pining for a chance to learn how to play the piano, why they had to be patient! Sooner or later, some of those "European teachers" would show up and let no young heart worry! Her musical ambitions—the way these were understood in those days — would also be fulfilled.

But who were those teachers? They were mostly Germans, brought over here by a Boston piano manufacturer after 1823. Part of their job was to give concerts, ostensibly for art's sake, but in reality for the sake of more sales of the manufacturer's pianos. In other words, they were going up and down the country—so many demonstrators of what their *padrone* had to sell. Since, however, no piano could

be sold where there were no women knowing how to play it, part of the job of these wandering Germans also consisted in teaching the piano—to all and any—who could afford to produce the necessary stipend.

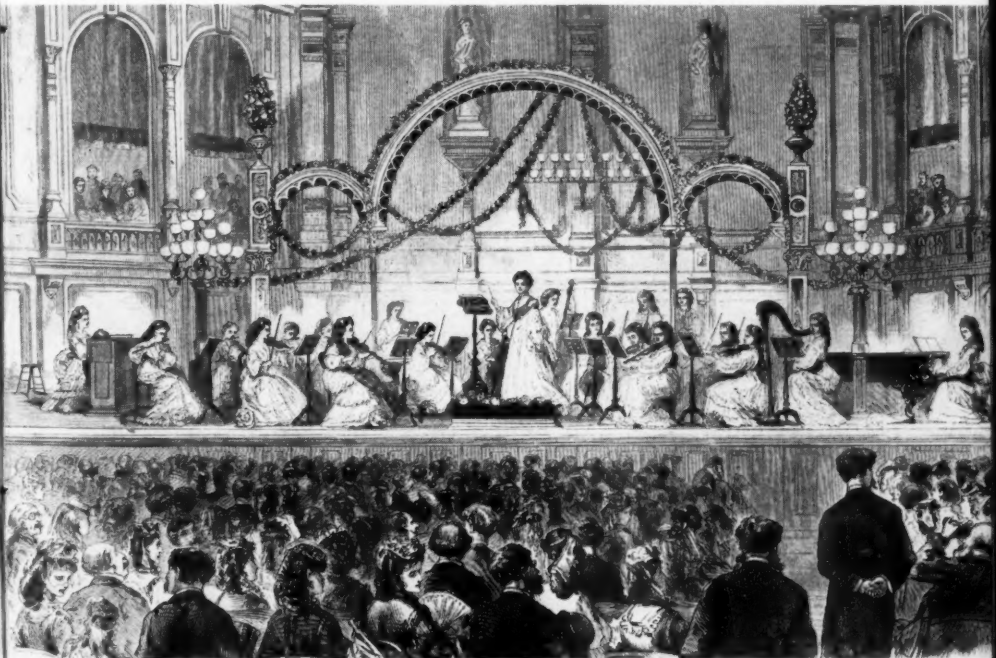
"The pianists cut up all kinds of antics, made all kinds of noise and played thunder and lightning and battle pieces" stated many years ago an article in the "Etude". During their few weeks' stay in each city, the ambitious girls, engaged them for lessons. They of course took the money, but their seriousness as a joke. It was a fashion that every well-bred girl should play, for did not this lady-like accomplishment show off her coquettish curls and tapering fingers? She learned to play a few pretty notes for company—her notes, though, always before her, lest people might think she was not able to read the cabalistic notes, as very frequently she was not."

The outbreak of the Civil War sent those pianists back to their native lands. With peace restored, the "death knell of sickly sentimentality was sounded" and serious efforts were launched for woman's devel-

opement in all activities, including that of music. Naturally, many a moon would have to pass before those efforts would result, musically speaking, in the presence in America of women composers, teachers, soloists and all kinds of instrumental players, going about their jobs the way full-fledged, accepted and honored professionals do; but, then, why should not the country wait for conditions to ripen and evolve in their logical sequence? Real progress can never be attained overnight.

4.

In October, 1876, Fanny Raymond Ritter, of Poughkeepsie, N. Y., had her paper on "Woman as a Musician" read before the Centenary Congress in Philadelphia of the "Association for the Advancement of Music." The essay was the first of its kind to deal historically and in an analytical fashion with women in their relation and contributions to music. Around the same time, Otto Gumprecht, a luminary in Germany's musical life, was getting impatient with female musicians.



The Vienna Ladies' Orchestra (1871)

The good Herr's attention had been drawn to the presence around the musical cathedrals of his country of women who were anxious to fill en masse candidacies for virtuosoships. The noise he created around those candidacies, which, incidentally, he found as indicative of the "morbid symptoms of the age", was still remembered and mentioned throughout the "Eighties" outside of Germany. How badly, then, Cumprecht and others of his type might have felt over the news that even in distant and as yet musically backward America, women were now beginning to be a sympathetic subject to friendly and interested essayists and writers!

Fanny Ritter's "Woman as a Musician" was printed at first in the *Woman's Journal*. It subsequently was issued twice in pamphlet form and has been widely quoted on both sides of the ocean for many years.

In 1880, George Upton, an American, published his valuable work on woman in music. The book, the first of its kind to be published in this country, outlined woman's influence in music and her accomplishments throughout the ages as singer and composer. It gave, however, less than two pages to instrumental music among the fair sex.

"In instrumental music", Mr. Upton wrote, "woman has not taken as high a position as in vocal music because her advantages have not been improved wisely. It has become the fashion to educate all girls indiscriminately to play the piano without reference to their ability or musical taste. The result is that . . . out of fifty young ladies who go through the conventional piano course, one may become a good amateur . . .

"There are other instruments which might be studied with great advantage by woman, especially the violin and harp. Camilla Urso, the sisters Milanollo, and Madame Neruda have shown what woman can accomplish with the violin. The instrument is admirably adapted to her delicacy of taste and sensibility, and nothing but a silly prejudice keeps her from its study. There is no reason why she should not learn to play it, except it may be the awkwardness of the admixture of women

in orchestras. This may militate against its study for such a purpose, but there is no reason why she should not strive to be a solo-player. The harp has gone out of fashion; but it should be speedily reinstated, not only as a beautiful medium of accompaniment and an elegant ornament for the drawing-room, but as the instrument above all others best calculated to display woman's taste and sweetness . . ."

5.

Between 1870 and 1900, the following interesting developments took place: The English High School of London, began admitting around 1876 for the first time, women students for the violin. Germany had already admitted a woman as Royal Professor in the Dresden School of Music. Between 1880 and 1882 the Mendelssohn Scholarship in England went to a member of the fair sex. Women were now admitted at the Royal Academy and the Royal College. They also could enter the Cambridge examination for musical degrees, an event which opened the doors of more colleges and conservatories for them.

In America, inspired by the success of Urso, increasing numbers of girls were studying the violin since 1885, while others were taking up other orchestral instruments. Finally in 1889, the city of Boston, Mass., where the first women's club was founded and where shortly after the American revolution music and dance teaching was made possible for the first time in the cultural history of the land, saw the birth of the Fadettes—a women's orchestra composed of native instrumentalists.

Regarding the Fadettes, the *New York Herald* printed the following story on April 20, 1902:

"Boston, Mass.—The Boston Symphony Orchestra is in danger of serious dissension, and all because women have invaded the musical field. The Symphony players are nearly all Germans, and when they are not playing at Symphony Hall, are mostly engaged in giving instruction.

"Many of their pupils are young women, about twenty of the latter at the present time being members of the Fadette Wo-

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A Song Recital By Lotte Lehmann

MOZART: *Die Verschweigung*, and *An Chloe*. SCHUBERT: *Ungeduld* and *Im Abendrot*. SCHUMANN: *Die Kartenlegerin* and *Waldesgespräch*. BRAHMS: *Therese*, *Meine Liebe ist gruener* and *Der Tod, das ist die kühle Nacht*. WOLF: *Anakreons Grab* and *In dem Schatten meiner Locken*. Victor Set M-292, five 10 inch discs, price \$7.50.

LAST summer in Salzburg, Toscanini is said to have stopped a rehearsal of *Fidelio*, pointed to Lotte Lehmann who was singing the part of Leonore and announced to all about him—"She is the greatest artist that I have ever worked with."

Mme. Lehmann is indeed a great artist; one who is gifted in more than one way. For she is equally as great whether considered as an operatic soprano or as a singer of lieder.

This is, in our estimation, one of the finest albums of its kind ever presented to the record buyer. And not the best of it is the interpretive artistry of the singer, for she has contributed some notes on the songs which disclose to us why she is capable of conceiving and projecting their various moods so successfully. And, besides these, she has written a poem addressed to all music lovers, to whom her recordings may appeal, contributing her reactions to the art of recording.

"You, who for a moment's span were made.

Song, word, and evanescent tone,
Are not lost forever in the shade,
In mystic darkness of a source unknown.

"Boldly snatched from times's
remorseless flight,
By new-found might of Science held
in place,
You live, enchanted, in the glorious
light

Of immemorial and eternal space.

"Oh wondrous force! How strange it is
to think
That man's unfathomed genius can
prolong
The fragile chain that holds from
Lethe's brink
The fleeting beauty of a moment's song."

It seems strange that an artist, whose sole task is to interpret and perfect a given art, should turn about and so successfully interpret the feelings and reactions of the music lover in regard to the reproduction of her art. Many have striven to express their reactions to the art of recording before this, but none—we believe—has ever done it in a more inspired manner.

Mme. Lehmann is not a conventional lieder singer, nor does she belong to the stylist group. Her artistry in song is less studied, freer and more emotional than the recognized great singers of lieder. No one, in our estimation, brings the mood of a song to life with more assured spontaneity than she, and few apprehend and convey the inner meaning with more telling effect. Frequently, in concert, she has allowed her emotions to run away with her; but in these recordings it can be honestly said she conveys the emotions of each and every song without exaggeration. In fact, we do not think that this singer has ever been represented better in song recordings than she is in this set. Part of the reason is, of course, due to the fact that her accompaniments are as the composer intended them—the piano alone, and not a trumped up instrumental background wholly irrelevant to the mood of the song.

Several songs included in this album have never before been on records, and these are therefore doubly welcome. The three Brahms' songs, although previously recorded, were never interpreted with such comprehending or finished artistry as in the present instances. Particularly wel-

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Darius Milhaud

Promulgator of Polytonality

By ARTHUR V. BERGER

MILHAUD is a composer who should be more generally known in this country if only for the purpose of reasonable evaluation. His music is almost totally ignored not only by major orchestras, but also by those organizations presumably dedicated to the propagation of significant new music. The French composer indeed received some attention in 1922 and 1927 when he visited the country himself. To what extent this sporadic attention is to be attributed to genuine interest, to what extent to polite American hospitality, one may only surmise. Suffice it to say, no sooner did he depart, than the same apathy that had existed previously toward his music was promptly restored. Milhaud had not won during his stay the energetic partisanship of a single man in power.

The last notable performance of Milhaud's music was given in 1933 by the New Chamber Orchestra under the direction of Bernard Herrmann. The work presented was the interesting *Creation of the World*. Just recently the League of Composers gave some of the *Saudades de Brazil* in the orchestral version, but these are slight morsels. For the rest, we must rely on the phonograph. The *Saudades* and *The Creation* are already available on domestic Columbia. Several other works, including *Le Boeuf sur le Toit*, the *Second String Quartet*, *Three Minute-Operas*, and selections from the incidental music to the *Oresteia* cycle have been pressed by French Columbia. The present article aims to foster an interest in Milhaud in this country in order to create a demand for the domestic re-issuing of his most significant works.

My main purpose is to annihilate certain distorted notions of Milhaud's aims by

presenting the notorious movement in which he was involved in its true light. I hope to remove certain unfounded prejudices which have caused serious musicians to shun his music—for it is only through the music itself that an appreciation may be brought about. Hearing one or two works, moreover, is often misleading, since these may belong to an early period or to one of the lighter moments which, while productive of charming results, are not representative, and may discourage the serious-minded musician from hearing more. I therefore devote some space to the formative stage and to lighter moments of occasional, fadist pieces. Finally, for the historically minded, influences, innovations, chronology.

The several aspects that have been isolated for this paper may be charted as follows: formative stage, Franck and Debussy; Stravinsky, polytonality, the music of percussion; Claudel and Brazil; Satie, the *Six*, Cocteau; New York and jazz; finally, Milhaud and the French tradition.

Conservatoire Days

Milhaud was born September 4, 1892, at Aix-en-Provence, of Jewish parents. He attended the Paris Conservatory, studying theory with Gedalge and composition with Widor. Darius was by no means the *enfant terrible* that one now takes him for or that Satie before him had been—Satie who was to exert a strenuous influence. The young musician did his work diligently and methodically, received prizes in violin, counterpoint, fugue, and became master of a clean, transparent technique which has served him to good advantage.

Then as now, Cesar Franck was forced down the throat of the conservatory student in large dose as a model for both har-

mony and form. The ability to handle chromatic chords the way Franck did is still believed to be the indication *par excellence* of harmonic mastery. Milhaud fell naturally into the Franckian manner which he was later violently to disavow, at least verbally, if not always musically. The earliest of his works that I know, the *Première Sonate* for violin and piano (1911) is practically pasticcio. It is much less interesting than the second work in this genre.

Outside the conservatory Milhaud encountered the powerful personality of Debussy, who was still somewhat in the class of the *outré* in conservative circles. His earliest piano works show the influence of this composer, who is one of the chief figures to contribute to his mature style. Boris de Schloezer hears in the opening measures of the *Suite* (1913) distinct echoes of *Cathédrale engloutie*. The Debussy style is still marked in the *Sonate* (1916) which is already a transition work. This early influence gains significance in view of Milhaud's later aversion to *Debussysme*, which is, it will be seen, something quite different from Debussy.

New Paths

Chroniclers who are only vaguely familiar with Milhaud's output are apt to date his innovations from the post-War period, from the satiric pieces written mostly with the tongue in the cheek and associated with the *Six*. As a matter of fact Milhaud's most significant technical contributions stem from the War period, from the same epoch of the much celebrated Stravinsky and Schoenberg revolutions, from a period, in fact, when everyone more or less enlisted in the campaign toward the new and grotesque. The error of chroniclers may be attribute to the fact that most of Milhaud's music was not publicly known until the early twenties.

It may be argued that one of the chief disasters of the War decade was the erecting of novelty into a unique value—with which I agree—and that to exalt Milhaud for his innovations is therefore to encourage rather than condemn further disasters of this type. I wish to point out to such objectors first that were I forced to choose

between a discoverer of delicious new sonorities, however transient these may be, and a servile imitator, a dealer in second-hand and necessarily tarnished wares, I should certainly favor the former. Secondly, I admit that while novelty was indeed sought as an end in itself in the period mentioned, frequently mere chaotic complexity was proffered as this end. Chaos, all indeterminate values naturally pass as novelty since there is nothing previous to



Courtesy Musical Courier

DARIUS MILHAUD.

relate them to. I do not praise such specious novelty which appeared in great abundance, but only such innovation as was set forth clearly and articulately, as in Stravinsky and Milhaud. Finally, I feel the quest for novelty has exhausted itself. There is enough new material to digest for several years to come.

Milhaud may not be the inventor but at least he is the systematizer and chief promulgator of *polytonality*. Polytonality is a device one falls into almost imperceptibly in an attempt at satire. One naturally seeks to couch one's melody in a kind of

incongruous, awkward dissonance. Such dissonance may be obtained by playing a melody simultaneously in two keys, for instance, try *Yankee Doodle* in G and A-flat, or by having a melody in one key and accompaniment in another. These were the means employed by no less a personage than Mozart in his *Musikalischer Spass* in which popular tunes are distorted as if they were played off-key by an inferior village band. Charles Ives, the venerable American composer, wrote a fugue in four keys as far back as 1894! Strict polytonality is of the kind we find in this fugue, in the *Saudades de Brazil* and the *Sixth Quartet* of Milhaud, where each voice or group of voices maintains a different key from one end to the other, each ending on a note of the tonic chord of its own key.

In Stravinsky's *Sacre du Printemps* (1913) and later works, as also in such of Milhaud's works as the *Deuxième Sonate* for violin and piano (1917), there is a more pliable, less deliberate type of polytonality more conducive to subtle and flexible artistic effects. Here we have a fundamental tonality definitely established from the outset upon which other tonalities are subsequently superimposed, until the end where the foreign tonalities are abandoned or imperceptibly blended with the original which is clearly reaffirmed. This is developed even more subtly later in the shifting adjacent tonalities such as we find in Hindemith.

To what extent Milhaud is indebted to Stravinsky, I shall not venture to say at present. It is moreover unimportant. The device was already firmly established in his music by 1915 in the incidental music to Claudel's translation of the *Choephori*, a play sometimes known as the *Libation Bearers*. It is the second of the *Oresteia* trilogy of Aeschylus. Milhaud set only one section of the first play of the cycle, *Agamemnon*, in 1913. The third, *Eumenides*, he set entirely to music between 1917 and 1924.

Choephori, parts of which have been brilliantly recorded by French Columbia, though the product of a youth in his early twenties, remains one of his most spontaneous, original, and genuinely stirring utterances. It has much in common with *Le*

Sacre, arousing the same exuberance, the same pleasurable sensations of experiencing new sonorities. Parts of the play presented a problem to Milhaud since, while the excitement was appropriate to some sort of emotional musical background, it was too unbridled to submit to lyrical means. Milhaud devised here the ingenious scheme of having the text declaimed rhythmically against a background of percussion instruments alone. It is sometimes for soloist, sometimes for chorus—in the latter case the effect being of human groans and sighs, fluctuating in excitement like primitive chanters. The device is not to be confused with Schoenberg's *sprechstimme* which calls for definite pitches. The emphasis on percussion again recalls *Le Sacre*, but is original enough to assert itself independently of this source. The borrowing is reciprocal—if borrowing it is. Stravinsky only recently used with exquisite effect the soloist recitating rhythmically to a musical background in his *Persephone*, the choreographic opera after Gide.

Claudé and Brazil

Milhaud has been fortunate in having as collaborator in stage works the competent and sympathetic poet-statesman, Paul Claudel. While he has had recourse occasionally to others (e. g. Cocteau in *Le Boeuf sur le Toit* and *Train Bleu*, Gide in the cantata *Le Retour de l'Enfant Prodigue*) his more ambitious stage works, those involving, strictly speaking, collaboration, have been composed in conjunction with Claudel. Their first big undertaking together was the *Oresteia* which consumed over a decade during which the young composer experimented with the possibilities of the stage. Their most recent significant undertaking, as far as I know, was *Christophe Colomb*, performed for the first time in Berlin, 1930. This opera, which combines the media of cinema, stage and music, is said to have realized several of Milhaud's early experiments.

In 1917, Claudel was appointed French minister to Brazil and in order to continue the collaboration arranged that Milhaud accompany him as secretary. The composer was delighted to find French music as op-

posed to German in the ascendancy in Rio de Janeiro—even to such moderns as Satie. Here he wrote with Claudel the ballet *L'Homme et Son Desir* first given by the Swedish Ballet in Paris in 1921. It utilizes Brazilian themes, as do also *Le Boeuf sur le Toit* (1919) and the *Saudades de Brazil* (1920-1). The last named, comprising two books of piano pieces, later orchestrated, is a harmless, though amusing collection and consequently by far the most popular of all his creative output.

"The Group of Six"

Milhaud returned to Paris to find many of his young musical confreres, hitherto comparatively obscure, now appearing before the intellectual public mostly under the effective patronage, expressed or implied, of the poet and *litterateur*, Cocteau. It was about this time that the legendary and much maligned *Six* started to be heard of. Milhaud himself recounted the circumstances surrounding the birth of this legend to a Musical America interviewer in 1923:

"Naturally artists who stand for the unshackling of art drift together, so we decided to give a concert. There was no money but we borrowed an artist's atelier in the Montmartre district, and that was our first concert hall. Probably its remoteness and the difficulty of getting there had a lot to do with its success. It was not easy to get taxicabs, the Metro stopped running early, the studio was not too clean, and it was exceedingly cold, but—people came.

"Some time after I was at the Opera one evening to see the Russian Ballet, and during the intermission a man whom I had never seen before came up and asked me if I were M. Milhaud. He began to interrogate me about the "*Six*" and I told him I didn't know what he meant, but pointed out to him my confreres. He at once began to take down biographical data about us all, and the next thing we knew, we were hailed as the *Groupe des Six*" and compared with the "*Russian Five*" in a large article in the paper. So, the Group was christened by a man who was not a musician, who was a stranger to all of us and who knew nothing whatever about our ideals or methods."

This statement clears up many misunderstandings. It explains why Durey, Tailleferre, and Honegger, whose music is

inconsistent with many of the aims associated with the *Group* should have been involved in it—that is to say, there was no previous deliberate setting out to select those composers who adhered to specific ideals. To the journalist all that mattered was that their music was "modernistic." Where then, it will be asked, did the elaborate platform identified with the *Six* come from? Obviously, these were merely the views of Satie, who was exerting a strong influence over the younger composers, notably Milhaud, Auric, and Poulenc who comprised the other and more typical half of the *Six*.

Satie's platform was on the one hand nationalistic, on the other opposed to all pretension. The Belgian Franck brought an extraneous, gross element into French music. His music, moreover, spread the gospel of pessimism at all cost. Wagner's ponderous utterances were dispossessing the genuine French operas from the Parisian stage. Through Debussy, the emphasis on lavish effect for its own sake of Rimsky-Korsakov had been permitted to enter into France and was now noticeable in young Parisians to a nauseating degree. The purity and cleanness of French music, according to the tradition of Couperin and Rameau, had to be preserved, or rather, restored. Thus, down with Wagner, Franck, Debussysme, Rimsky-Korsakov! Note I do not say "Debussy", since his merits were recognized—contrary to the general notion of the *Six*. As Milhaud himself has confessed, Debussy had a sense of form, of moderation which could temper the garishness of Rimsky; but Debussy had himself exhausted his idiom, to attempt to go further was impossible; there was only repetition, a vicious circle for one who endeavored to do so. He was, to be sure, "un musicien formidable," but not a fit model for the French.

Milhaud's voice rang out above the rest, "A has Wagner." Wagner was overwrought, foreign to the Latin temperament. Satie, in his stark simplicity, had opposed come are Mozart's *An Chloe*, Schumann's *Die Kartenleglerin* and *Waldesgespräch*, and Wolf's *Anakreons Grab*. But the high-Wagnerian pretentiousness and the garishness of Rimsky. But more than opposition was necessary; the grand manner had to

be attacked, ridiculed, its defects shown up. It was this motive that doubtless gave rise to the childlike morsels generally associated with the *Six*. The Nibelungen gods yielded to vernacular figures such as the policeman, the music hall dancer, the side-show, nursery, etc.; the elaborate Wagnerian orchestra and Franckian harmony gave way to the simple melody with "um-pah" accompaniment—mostly in two keys to give the impression of a child playing wrong notes, and so easy that any musical amateur could perform it. The method was similar to that practiced by the Paris circle in other fields. We see this same simplification in Gertrude Stein's *Four Saints in Three Acts*, for example, in the dialogue between Commere and Compere, which takes as its rime pattern the child's ditty: "One-two, button my shoe, etc."

The music of *Le Boeuf sur le Toit*, for example, has questionable value if taken in its own right. As satire, however, as part of the campaign to ridicule pompousness, it is justifiable; it perhaps also gave amusement to the sophisticated. Moreover, as one aggregate in those excellent fusions of the arts of theater, dance, painting and literature for which Diaghilev was so famous, such music probably served a very worthy purpose. If, on the other hand, we were to judge Milhaud on these alone, we should not think very highly of him as a musician. But this composer, at the same time as he was composing pieces to amuse and startle, was busy with serious undertakings—his quartets (to the number of seven), the *Sonatine* for flute and piano (1922), for example. If the satirical works represent the campaign for the restoration of simplicity and concision, the absolute music in which he was engaged represented the embodiment of these principles.

The Jazz Craze

Jazz is said to have come to Paris via the Casino de Pais in 1918. This was just the thing for the luminati who were conducting the war against the pompous in music and who, therefore, lost no time in endorsing the American product. It was all that was necessary to launch it on a brilliant career and to insure its perpetuation at the hands of almost every modern composer of prominence.

The majority of works of this period were actually cast in the style of ragtime. But, in the early stages of jazz, the distinction between the two forms was not too clearly defined, and much that passed for jazz was actually ragtime. It was not until about 1922 that real jazz became widespread on the continent. Such works of Milhaud as the *Rag-Caprices* (1922), delightful pieces for piano, *Caramel mou* (1920), a shimmy for jazz band also published in a piano version, and the ballet of Cocteau, *Le Boeuf sur le Toit* (1919), are primarily ragtime. The tune detective is referred to *Caramel mou* for at least two tunes later popular both here and in Paris, namely, *Sometimes I Love You* and *Oh My Man I Love You So*.

Jazz was the rage in serious Parisian musical circles for about five years after its inception. Thus, by 1924, when an American bandmaster took courage to enter the sacred portals of Aeolian Hall, defying Mason's cries of "sacrilege", jazz had already spent itself in France. Tin Pan Alley chroniclers will tell you, of course, that the embodiment of jazz in larger forms starts with Gershwin's *Rhapsody in Blue*, contending that all the early European attempts — Carpenter's *Krazy Kat* (1922) basking in the afternoon sun of Debussy's form being included among them—were merely pale imitations. As we have seen, a large number of the early Parisian attempts were not jazz at all, but ragtime. Yet there is among them "at least one authentic masterpiece of its genre" (as Aaron Copland has put it) in Milhaud's *Creation of the World*. Milhaud, unlike his confreres, had a first hand acquaintance with American jazz. He had been here in 1918, and again in 1922-3, when he visited the Hotel Claridge, the Hotel Lenox of Boston, and especially the Capitol night club at Lenox Ave. and 140th St. In the Spring of 1923 he returned to Paris. Shortly afterwards the Swedish Ballet announced *The Creation of the World*, a ballet by Blaise Cendrars, appropriately based on the African legend of the creation.

Evidently Milhaud had preferred the elemental Harlem stuff to the elegant product of Broadway, although the latter creeps

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THE DEALERS' NEWS FORUM

NEW YORK CITY

FEBRUARY, 1936

THE RADIO LISTENER A POTENTIAL RECORD BUYER

Phil Silverman, Bruno, New York's enterprising manager asks the question—how can we attract the average person of no musical ability to appreciate music and make him a record buyer? Mr. Silverman feels that that question has already been in the dealer's mind and has acquired greater significance since radio has brought music into the homes of the multitudes. The opinions of dealers would be of interest, not alone for the enlightenment of their fellowmen, but for the enlightenment of music lovers who might like to do some pioneering work.

"Now is the time to put the general public to test," says Mr. Silverman. "Twice they have been given the opportunities of listening in on marvelous musical programs given over the air and, no doubt, have responded eagerly and quickly to these events. Of course, it is well to remember, we cannot offer people classical music recordings unless we are sure they will assimilate such works; but we can offer such recordings as have been made by the Boston 'Pops' Orchestra with the assurance that they will not only be appreciated but the possibility that they may incite and create wider musical appreciation.

"The average record buyer does not seem to care to lend an ear to classical music, but seems instead to be content to remain with jazz. Among many of these types of customers, however, there are more than one potential classical record buyer, as yet uneducated or shall we say unenlightened. How to recommend the other kind of music to this person is another problem that the wide-awake dealer is interested in solving today.

"There is no doubt that good music of one kind or another is appreciated by everybody, but we cannot and should not attempt to force upon anyone all classes of records, for they will certainly resent this action. One suggestion—it might be well to find out what kind of broadcast program they enjoy, or have enjoyed in the past week. With the large variety of music now to be found on records, there are many items that a wide-awake dealer or his assistant can recommend to such a customer. And, if the recommendation is intelligently made, the dealer will unquestionably make a friend out of that customer."

Radio is undoubtedly laying the cornerstone of musical appreciation among the many who never dreamed that they might or could appreciate so-called classical music. So, Mr. Silverman's observations along this line are not only well-taken but timely.

A RECORDING FROM BRAZIL

The International Record Agency announces the importation of a companion recording to Villa-Lobos' *Brazilian Quartet No. 5* which Victor release this month. This is Villa-Lobos' *Choros No. 7* which is played by the Brazilian Symphony Orchestra, direction of the composer. This composition has been performed by Leopold Stokowski and the Philadelphia Orchestra in this country upon several occasions. It is an interesting work, said to be founded upon Brazilian melodies which the composer harmonizes somewhat in the Stravinsky manner.

SIBELIUS' SYMPHONIES IN MINIATURE SCORES

Music lovers who like to follow recordings with the aid of the music will be glad to know that the Breitkopf Publications have recently issued Sibelius' *First and Fourth Symphonies*, and his tone poems *The Swan of Tuonela* and *Tapiola* in miniature scores. These may be procured from the Breitkopf Publications, Inc., 25 West 45th Street, N. Y. C., or through local stores which stock miniature scores. For the information of those who are unfamiliar with the facts—Sibelius' *Second, Fifth and Seventh Symphonies* are also available in miniature score editions.

RCA-VICTOR TO SPONSOR STOKOWSKI TOUR

Arrangements have been made with Dr. Leopold Stokowski, conductor of the Philadelphia Orchestra, whereby RCA Victor will sponsor a five-week transcontinental tour of this symphony organization in the United States and Canada, starting next Spring, according to an announcement by Mr. E. T. Cunningham, President of the RCA Manufacturing Company.

The purpose of the tour, Mr. Cunningham states, is to take the entire orchestra, one of the most famous in the world, to music centers which have known it only through broadcasts and recorded music. In this way music lovers will have an opportunity to hear and see the orchestra in the intimate, advantageous setting of local concert halls. Thirty-six concerts will be given in more than a score of cities, of which Dr. Stokowski will conduct 25, and announcement will be made later of the conductors for the remainder.

"The signs are unmistakable," says Mr. Cunningham, "that this country is awakening to a

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Record Notes and Reviews

Reviewers in this Issue: ARTHUR V. BERGER, A. P. DE WEESE, PAUL GIRARD,
WILLIAM KOZLENKO, PHILIP MILLER, PETER HUGH REED

ORCHESTRAL

GRIEG: *Peer Gynt—Suite No. 1, Op. 46*; played by John Barbiolli and his Orchestra. Two Victor discs, Nos. 11834-11835, price \$3.00.

DUE to early associations—or perhaps in spite of them—this reviewer confesses to an abiding affection for the *Peer Gynt* music. This affection was strengthened some years ago by a performance of the Ibsen drama of which this music forms so integral a part. The recollection of *Peer* sitting on the foot of old Ase's deathbed, improvising fantastically on his mother's entrance into Heaven, while the muted orchestra played the familiar dirge, is something not easily lost.

It seems a little strange that the first suite has not received more attention from the recorders. This is very probably the best straight orchestral version—in any case it is a thoroughly satisfactory one. Columbia has, on a pair of ten-inch discs, a "stage" version, using voices effectively if not too authentically, and—less effectively—bird chirpings in the Morning mood. If only on account of the latter detail, we prefer the present set.

—P. M.

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MOZART: *Don Giovanni — Overture*; played by the London Symphony Orchestra, direction of Sir Henry J. Wood. Columbia disc, No. 681410-D, price \$1.50.

IF we are to take it that the companies have their ears to the ground, then Mozart must be the most popular of composers. Never a month passes without its contribution to the recorded works of this master. These contributions are always welcome, even when they are duplications,

because they are such a healthy sign of the times.

This latest *Don Giovanni Overture* is especially acceptable, as there is no other version listed in the current domestic catalogs. Sir Henry Wood conducts this masterpiece with evident relish, and the recording is satisfactory.

Now that the Mozart Opera Society has been successfully launched with three albums of *Le Nozze di Figaro*, let us hope that *Don Giovanni* will be the next work to receive attention. Why it has taken so long to get around to this side of the master's music is a mystery. His operas make ideal material for the phonograph, as the music is endlessly beautiful, and the action is frequently unimportant. *Don Giovanni* is *Crying Need No. 1*.

—P. M.

* * * *

MOZART: *Eight German Dances, K-600—Nos. 1, 2, 3, 4 and 5 and K-602—No. 3, K-605—Nos. 2 and 3*; played by Minneapolis Symphony Orchestra, direction Eugene Ormandy.

MOZART wrote these dances during the last three years of his life. He was very fond of dancing; so much so, in fact, it is said that his wife once declared "his taste lay in that art, rather than in music." The vivacity and sparkle of this music shows that Mozart evidently tossed all care out of the window when he thought of dancing, for the music is truly carefree. Five or six years ago, Kleiber recorded several of these dances for Polydor and the records enjoyed a wide circulation. Hence, these recordings at this time, are equitable.

Ormandy obviously enjoys conducting these dances, and since Victor has recorded them brilliantly, all is as it should be.

These two discs provide a delightful fifteen minutes of musical recreation, not at all frenetic or nerve-exciting in the manner of much of our modern music of the dance. (Music like this makes one wonder how Mozart would have survived in a generation like our own.)

—P. G.

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MOZART: *Symphony in G Minor*, K-550; played by London Philharmonic Orchestra, direction Serge Koussevitzky. Victor Set M-293, three discs, price \$6.50.

THERE are those who find symbolic sunshine and those who find veiled sorrow in the implication of the *G Minor*, but neither viewpoint is essential to a true enjoyment of the music nor to its real significance. These things are relative. After all, the *G Minor* was created as absolute music and as such should be accepted and apprehended. Placing an implication of either sunshine or sorrow on this music is like putting crutches under it. And music like this should not be so burdened. The meaning of this music may vary with the individual, depending upon his mood. Undeniably, there is a melancholic note under the expression of the first movement, particularly the first motive, but this note is not stressed by the composer, hence its acceptance or rejection may be according to the mood of the listener.

Koussevitzky's performance of Mozart's ingratiating *G Minor* is a highly personalized one, with some exceedingly strange and unaccountable deviations in tempo. In the first movement, for example, he states the first theme with fine percision, although at a slower pace than indicated, and then suddenly before the entrance of the second theme resorts to a truly arbitrary *accelerando* which almost doubles the pace of the music. If the Exposition was not repeated this might not prove so offensive, but the return to the opening only accentuates and increases one's displeasure of the conductor's capricious treatment of this section of the work. If Koussevitzky seeks for contrasts, where none are indicated, it must be admitted he obtains them, but it cannot be honestly said that such contrasts heighten the implication of this

music or establish a more assertive emotional vitality. Nor do they indicate how Koussevitzky feels in regard to "sunshine" or "sorrow". Rather, they indicate an equivocal attitude on his part, which one cannot help but resent on the strength of what he does with the balance of the work.

Mozart does not need doctoring—particularly in the ingratiating first movement of this symphony. All this is therefore regrettable in the light of the fact that Koussevitzky gives such a vivid reading of the work on the whole. His precision and phrasing in the slow movement are as fine as we have ever had on records, and his last movement is played as well as we have ever heard it anywhere. The recording here is excellent—clear, lifelike, and not at all exaggerated in tonal gradations.

—P. H. R.

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ROSSINI-RESPIGHI: *Rossiniana* — Suite for orchestra; played by the London Philharmonic Orchestra, direction of Sir Thomas Beecham. Columbia Set No. 240, two discs, price \$3.00.

DURING the long years of his retirement Rossini used to beguile his hours by writing, purely for his own amusement, little bits of humorous, fantastic and ironic music. When Respighi was commissioned to produce a work for the Russian Ballet, he drew for his material on Rossini's old albums of *jeux d'esprit*. Later, having some good bits left over, he arranged them into this *Rossiniana* suite for orchestra. Given Rossini's melodic gifts and piquant humor with Respighi's mastery of the modern orchestra, and the result is, inevitably, bright and charming.

The suite consists of a *Barcarolle* and *Siciliana*, an *Intermezzo* and a *Tarantelle*. The distinguished conductor, Bernardino Molinari has given us the following note on the finale. "A scene from popular life: while the populace is dancing the *tarantella* in a piazza, a religious procession approaches heralded by the sound of bells. The dancers pause and separate; the procession advances solemnly, with the singing of hymns; it passes and disappears in the distance followed by the diminishing

sound of bells; and the dance is resumed with animation."

Sir Thomas Beecham, whose season with the New York Philharmonic has been a genuine triumph, brings to this music that balance of poise and exuberance which we have come to expect from him. The recording is of Columbia's best.

—P. M.

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SIBELIUS: *Incidental Music to Shakespeare's The Tempest* — sections 1, 2, 3 and 5 — *The Oak Tree, Humoreske, Caliban and Canon*; played by the London Philharmonic Orchestra, direction of Sir Thomas Beecham. Columbia disc 68409D, price \$1.50.

THE old saying — "A half a loaf is better than none," comes to mind. This reviewer being somewhat chagrined that only a few selections of Sibelius' vital and splendid score are recorded instead of the whole suite or even the better part of it, is endeavoring by recalling this old maxim to make himself appreciate what he should appreciate and forget the rest of the loaf. But facts are facts, we have not even half a loaf here, but instead four small sections from a work which has a notable *Prelude* and sixteen interesting excerpts.

However, this is an important contribution to recorded music: one that should be known by every devotee of Sibelius' music. The poignant musical description of *Caliban* is unforgettable, and *The Oak Tree* a musical testimonial to that miracle of Nature's solidity and worth. Needless to say, Sir Thomas interprets this music superbly. Recording here is both realistic and rich in tonal quality.

—P. G.

CHAMBER MUSIC

BARTOK: *Quartet in A Minor, Opus 7*; played by the Pro Arte Quartet. Victor Set No. 286, four discs, price \$8.00.

THIS is the first of five quartets by the Hungarian nationalist composer. It was written in 1908, which seems a long time ago for an individual who is still numbered among the "modernists", the problematic, the "experimentalists." Naturally, at that early date the devices of

atonality had not yet appeared, but such composers as Bartok and Schoenberg were already being looked upon with suspicion for an ultra-chromaticism which made Wagner appear harmonically conservative.

Ultra-chromaticism differs from atonality in degree. However cerebral the latter may be in its origin—that is to say, in the deliberate broadening of tonal barriers to the ultimate possible degree—it aims at the same expression of the most morbid, chaotic, most thoroughly dismal moods. The general manner of composing has been conveniently termed "Expressionism." (One may be overwhelmed by the number of "isms", but in a brief review such as the present it is difficult to elucidate every phase, so one must have recourse to labels). Expressionism is similar to Impressionism in that it is essentially mood painting. Like the latter, its main purpose seems to be to induce a soporific state in the listener. It is music admirably suited to that manner of detached listening which the philosopher, Santayana, characterized so admirably as "a drowsy reverie relieved by nervous thrills."

Music of this type reaches lower depths than Wagner. It is more intense, but in a way more restrained, more inhibited, as if a force so powerful were standing over the composer that he did not dare to cry too loud. The first movement of the Bartok, for almost three sides remains constantly in the depths of despair, weakly protesting, but always falling back. A subdued nervousness in the second movement is transitional to an excited finale, which Kodaly has described as a "Return to Life" of one who has reached the brink of the abyss. I should call it merely a more feverish state.

Music of the kind Bartok writes is inevitable as long as art is regarded as self-expression, rather than the objective expression of emotions. An embodiment of chaos is regarded not through the spy-glass of a victim of it, but by one who is detached or has freed himself from it. Until a composer so constituted comes along, I shall be content with the kind of music Stravinsky writes which has liberated itself from oppression by dancing and shouting for joy.

The performance of the Pro Arte Quartet is magnificent. The various effects which Bartok has indicated are projected with remarkable skill. This is an album worth having if only for the able writing for string quartet, the occasional curious devices, and the exceptional playing of the Pro Arte Quartet.

—A. V. B.

* * * *

BEETHOVEN: *Quartet in F Major, Opus 135*; played by the Busch Quartet. Victor set M287, four discs, price \$8.00.

BEETHOVEN was applying the finishing touches to his great *C Sharp Minor Quartet*, when he began his last in *F Major*. The latter work, written during his final illness, is retrospective in character. There are no new problems either outlined or suggested in this music. "These having been exhausted in previous works are merely subjects of imaginative reminiscence," writes Bekker.

Beethoven never heard this quartet performed, since his life was terminated shortly after its completion. Its first perform-

ance occurred a year after his death lacking three days (March 23, 1828) at a Memorial concert.

Some writers contend that the *F Major Quartet* was originally sketched in three movements and that the semi-devotional slow movement was added later to supply contrast. The underlying notes of gaiety in the first two movements needed a deeper emotional antithesis to establish the meaning of an enigmatical finale, whose strangely cheerful and energetic resolution veils the tragic implication that the composer conveys to the question which he asks and paradoxically answers in the inscription to this movement. Concerning this inscription — "Muss es sein? — Es muss sein!" "There are many stories which connect these words with incidents of Beethoven's life," writes Bekker, "but, true or false, they do not affect the spiritual verities revealed." Whether this inscription was originally conceived in a movement of jocularity, or conversely, such deliberations are wholly irrelevant to the music's appreciation. As a fact, the resolute activity of this music — with its dramatic middle sec-



A Song Recital

By **LOTTE LEHMANN**

selection of the songs she has recorded; and the excellence of the Victor Higher Fidelity process gives a vitality to the recording that is second only to an actual performance.

The beautiful voice, the clarity of diction, the exquisite musicianship that distinguish this artist are superbly re-created in her first Victor recorded album which includes songs by Mozart, Schubert, Schumann, Brahms, and Hugo Wolf.

AN album set that is unique among Victor Musical Masterpiece Sets is Mme. Lotte Lehmann's recorded *lieder* recital.

This great artist whose concert and opera appearances are the toast of two continents presents eleven songs with piano accompaniment in Victor album M-292. The same care which marks her choice of repertoire in actual recitals is evident in the



tion — surely suggests no waggishness or humour. If the inscription was originally a dialogue between Beethoven and his cook — it was unquestionably a serious one to him when he came to apply it to music. This last movement was certainly a most fitting musical farewell from the great creative genius who had written the *Grosse Fugue*, the *C Sharp Minor Quartet* and the *E Flat Quartet* — in its healthy energy a notable *Vale* testifying to Beethoven's mental dominance over his organic debilities.

The Busch Quartet notably sustain the energy of this music, except in the solemn slow movement where they realize the devotional character of the music without undue stress. Theirs is indeed a fine performance of this work, and one long needed — since the existant sets by the Flonzaleys and the Leners for divers reasons are not satisfactory. —P. H. R.

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BEETHOVEN: *Cello Sonata in C Minor, Opus 5 No. 2*; played by Gregor Piatigorsky and Artur Schnabel. Victor Set M-281, three discs, price \$6.50.

BEETHOVEN was in his middle twenties when he wrote his two cello sonatas, Opus 5. They were composed the year prior to his violin sonatas, Opus 12, during a visit of the composer's to Berlin for dedication to King Frederick William II, who was a cellist. Bekker finds the cello sonatas "on the whole more successful" than the latter works, because the cello is better adopted for chamber music duets than the violin with its "coquetry and bravura." Certainly if one compares the opening movement of this work with any of those which comprise Opus 12, one will—we believe—note a deeper emotional sincerity. The cello is not exploited in an ostentatious manner, rather for its *cantabile*. This work is an unusually felicitous one, although uneven — since the finale is distinctly anti-climactic. There is serenity in this music, a happy earnestness—which would tend us to believe that its creator had not at the time of its composition been unduly disturbed by any vicissitudes of life. Piatigorsky and Schnabel give a fine performance of this sonata. If Schnabel seems to dominate in

the *duo*, the blame need not be placed entirely upon his precision of style, for Beethoven wrote elaborately for the piano in this work—and it must be remembered the latter was the composer's own instrument—not the cello. Reproduction here is clear and realistic, and the balance fairly veritable.

—P. H. R.

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BEETHOVEN: *Seven variations on the duet "The manly heart," from Mozart's Zauberfloete*; played by Emanuel Feuermann, cello, and Theo Van der Pas, piano. Columbia disc, No. 68411-D, price \$1.50.

HERE is the latest sample of incorrect labeling. Beethoven wrote two sets of variations for piano and violoncello on themes from Mozart's opera, *Die Zauberfloete*, or *The Magic Flute*. One set was inspired by the celebrated duet, *Bei Maennern, welche Liebe fuehlen*, of which *The manly heart* is one of the many English versions: the other (Op. 66) by Pagageno's couplets, *Ein Maedchen oder Weibchen*. Somehow, the titles and composers have here become confused. These are the *Bei Maennern* variations, and the composer is Beethoven, not Mozart.

The variation form is potentially one of the dulllest musical devices known to man. And, as we all know, it is also capable of considerable expressiveness. The Beethoven-Mozart variations belong definitely in the category of display music, though, happily, they exhibit the cello's best asset—the singing tone. That they were intended as *duos* rather than as accompanied solos is borne out by the fact that the statement of the theme in the present set is given to the piano, while the cello weaves in a counter-melody. The content of this music is not great—everything depends on the performers. If it had been written by one of Beethoven's lesser contemporaries (and the supposition is by no means absurd) it would long ago have been forgotten. It is a far cry to these variations from the sublime simplicity of the original Mozart melody.

Some years ago (the Beethoven centennial is a safe guess) these same variations were recorded by Pablo Casals and Alfred

Cortot for Victor. Their version occupied four ten-inch sides as opposed to the present two twelve. Fuermann and Van der Pas have, of course, the advantage of the newer recordings, though the former gets, perhaps, a little more than his share of the glory. The cello tone here is particularly rich and full.

—P. M.

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ELGAR: *Sonata for Violin and Piano in E Minor, Opus 82*; played by Albert Sammons and William Murdoch. Columbia Set No. 241, three discs, price \$5.00.

PRACTICALLY all of Elgar's chamber music dates from the year 1919. He was then a man in his early sixties, mellowed, matured and seemingly given to more or less unruffled retrospection—for the purpose and vitality of his music written at this time are not of the same calibre as that which marks his *Symphonies*, *Fallstaff* and the *Enigma Variations*.

The sonata is a work of thoughtful serenity, which exploits the violin (Elgar's own instrument) more than it does the piano. In fact, the piano part, as one writer has pointed out, can easily be played by the average amateur. But this is not to be taken derogatively because the piano complements the violin and serves most favorably as its chosen companion. There is nobility and also tenderness in the first movement, which is typical of its composer in its familiar metrical rhythm. There is also considerable padding in this movement, and a passage in spread *arpeggios* for the violin which has little relevancy to its main implication. The *Romance* that follows on the other hand is a mood of purest inspiration, original in its pattern and beautiful in its tonal poetry. There is a passionate climax in this movement which suggests the youthful retrospection of a matured poet. The serenity of the last movement is not unduly disturbed, the mood is created and sustained save for the energy of the development section. The final pages leave one with the pleasantest of memories.

Sammons and Murdoch, two of English most distinguished musicians, give a fine performance of this music, and the recording is on the whole veritable in tone and balance.

—P. H. R.

MOZART: *String Quartet in C Major, K 465*; played by Budapest String Quartet. Victor set M285, three discs, price \$6.50.

THIS is the last of six quartets that Mozart dedicated to his friend Haydn in 1785 with the long and eulogistic inscription which reads in part — “. . . Behold here, famous man and dearest friend, my six children. They are, to be sure, the fruit of long and arduous work, yet some friends have encouraged me to assume that I shall see this work rewarded to some extent at least, and this flatters me into believing that these children shall one day offer me some comfort . . .” It is doubtful whether Mozart in his lifetime ever realized the comfort from these works that he hoped for. The comfort that he would have derived from a recorded performance was something of course beyond his wildest dreams. What a pity Mozart, Bach and Beethoven, among others, could not have enjoyed this modern miracle at least in a small way.

This composition, one of the most notable of all Mozart's quartets, in its day and for the better part of the succeeding century was a source of controversy because of the dissonant passage of harmonic shifts in the introduction to the first movement. Today, that dissonance, although interesting from the historical standpoint, no longer offends. Its primary importance at the same time is more often than not missed. This dissonance is of especial interest because of its relation to the whole. For it creates the mood of the introduction and unquestionably shapes the generic characteristics of the entire work.

The Budapest String Quartet wisely stress the strength and vitality of this music and refrain from emasculating or prettyfying its healthy masculine energy. They play with verve, a fine fullness of tone, and an emotional surety which is particularly commendable. Their performance on the whole is the best so far recorded of this quartet — although their tempo in the last movement is questionable. The recording label is marked *Allegro molto* and the Budapest's performance in this movement observes this tempo, but in the score this movement is marked simply *Allegro*. Al-

though one feels that this finale was hurried to fit it into a given space which also necessitated an excision in the coda (bars 395 to 406), at the same time one cannot condone the re-marking of the music to justify a hastened tempo because it tends to destroy much of the inherent grace and elasticity in this movement. —P. H. R.

* * * *

PORTER: *String Quartet No. 3*; played by the Gordon String Quartet. Columbia Set 242, two discs, price \$3.00.

CONTINUING their series of American works, Columbia gives us this excellently performed and recorded edition of Quincy Porter's third string quartet. Porter is one of our most ardent chamber music devotees. He has played viola in quartets for a period of over fifteen years. His understanding and feeling for the string quartet medium are of a high order: marked by an emotional nobility and poetic refinement which are both rare and unusual in this day and age. Although he fails to bring any especial innovations to the form, his unflinching command of tonal resources and competent workmanship make his music both effective and interesting.

Porter is descended from American pioneers of New England origin. He studied music originally at the Yale Music School under Horatio Parker, then with Vincent d'Indy at the Schola Cantorum in Paris, and later with Ernest Bloch at the Cleveland Institute of Music, where Porter taught musical theory himself for six years. For the past three years, he has been Professor of Music at Vassar College.

Porter's third string quartet is said to show some advancement in style over his earlier ones. It is competently made music, inspirational in its first two movements, and more ingenious than inspired in its finale. The form of the first movement does not adhere to that of the classical sonata, but instead grows out of the thematic material which is heard at the beginning. It is truly interesting music in which the melodic line is enhanced by the composer's fine feeling for rhythmic subtleties. The slow movement is both earnest and thoughtful with a poetic eminence of a high order.

The Gordon String Quartet plays this music with notable feeling and insight. The recording, which is excellently realized, presents this outstanding American organization for the first time on records in a befitting manner. —P. H. R.

* * * *

VILLA-LOBOS: *Brazilian Quartet No. 5*; played by the Carioca String Quartet. Two Victor discs, Nos. 11212-11213, price \$3.00.

HECTOR VILLA-LOBOS, "the Rabelais of modern music," is one of Brazil's most significant contributions to the world of art. Besides being a composer of marked individuality, he is probably the foremost authority on Brazilian folk music, having made a long and exhaustive study among the natives of the more remote regions of his country.

Though he is a prolific composer, the bulk of his work is unfamiliar to most of us: perhaps we have been scared off by the forbidding descriptions which his music has called forth. "To some," says Scherke, "it brings a potent message; to others it represents only a senseless dissipation of energy . . . To him tone is important first for its dynamic effect, secondly for its emotional . . . With powerful feeling and striking imagery, he combines the ridiculous with the pathetic."

This his fifth quartet falls naturally into four movements, by no means lacking in coherence and thematic development. In design, then, the work is conventional enough, though its spirit is distinctly individual. If there is anything especially humorous or sardonic in this particular quartet, it does not appear on the surface. It seems rather a clever and distinctly interesting work, made colorful by the use of pungent harmonies and contrasting rhythms. How much it owes to Brazilian folk music we are not able to say. Its apparent sincerity is confirmed by Scherke's assertion that "with the exception of that which he wrote *sur commande*, there is not a page of Villa-Lobos' music in which his peculiar uniqueness and capacity for feeling are not discernable."

The Carioca Quartet (not, we imagine, in any way related to the popular dance

of fragrant memory) are so satisfactory in their setting forth of this music that one wonders if, in overlooking Brazil, we are not missing a mine of musical pleasure. Though not for the ultra-conservative, these discs are recommended to seekers after the unusual. —P. M.

* * * *

VIVALDI: *Concerto a quatre*, No. 5; played by the Pro Arte Quartet. Victor disc, No. 8827, price \$2.00.

THIS is a modern version of the fifth number in Vivaldi's Op. 5, the famous collection of concertos known as *L'estro armonico*. Who made the arrangement we are not told; but Vivaldi in terms of the modern string quartet belongs on the shelf beside the Bach-Harris-Norton *Kunst der Fuge*.

Vivaldi's chief claim to distinction was his mastery of form (to which Bach paid the compliment of study and admiration). His musical ideas were not great ones—perhaps the principal charm of this concerto lies in the fact that it is so delight-

fully typical. The work is in three movements, which, being short, fit easily on the two sides of the disc.

The members of the Pro Arte Quartet have wisely eschewed most of the light and shade effects of modern quartet playing, and maintained the straightforward and impersonal style which is so well in keeping with the spirit of the work. The first violin, of course, is to the fore, but the balance is good. The recording engineers also have done their part well. —P. M.

PIANO

BEETHOVEN: *Andante favori in F major*; played by José Iturbi. Victor disc, No. 11670, price \$1.50.

BEETHOVEN'S *Andante favori* (sometimes mysteriously labeled Op. 35) was originally intended as the slow movement of the *Waldstein Sonata*, Op. 53; but, like the *Grosse fuge* for string quartet, it proved too weighty for its setting, and was published as an independent composition.

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COLUMBIA PHONOGRAPH CO., INC.
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Ferdinand Ries tells us of the first private performance of the *Andante* which Beethoven gave for him and the violinist Krumpoltz. Both hearers were so delighted with the new music that they urged Beethoven to repeat it. Then, having absorbed enough of it, Ries stopped on his way home to play it for Prince Lichnovsky, who, in turn, picked up as much of it as he could, and played it the next day, as his own composition, for Beethoven. Ries concludes sadly that the master was so infuriated that he never played for him again.

José Iturbi, who has lately been making his mark as a conductor, returns to the piano with all of the grace and finish for which he is noted. Mr. Iturbi is a stylist, and his playing of the *Andante favori* is warm without being unduly sentimental. The recording is up to standard, though piano reproduction is still some distance from perfection.

—P. M.

* * * *

STRAVINSKY: *Serenade in A for Piano*; played by the Composer. Columbia discs Nos. 17051-52-D, 10-inch, price \$2.00.

THE *Serenade en La* is dated 1925. It follows the *Piano Sonata* to which it bears, broadly speaking, a similarity in idiom. The return to signature in the title is significant. Note, however, that we have here no "A minor" or "A major." The *Serenade* is based on a tone center—but not a fixed series of intervals proceeding from that tone center. Here the intervals between *A* and the *A* an octave above are permitted to vary and may assume, in the course of one composition, the figure of several *modes*. Moreover, other tonalities may be superimposed temporarily, in the course of the composition, above the original. This, in short, is the manner of tonal treatment of the more sensible modern composers who eschew atonality for a more logical texture of consonance and dissonance.

Stravinsky's music generally grows on one with repetition. Perhaps I shall think more of this work when I have had the opportunity to get better acquainted with it. At present I find it charming and in the inevitable—good taste of its highly sophis-

ticated composer. I do not find it, however, as important as *Le Sacre*, the *Symphonie des Psaumes*, or the *Octuor*, which are among his best works previously recorded on domestic discs.

The first movement, the *Hymne*, recalls Brahms in the extensive use of thirds and sixths and in the distribution of the notes of the arpeggiated accompaniment. (It will be remembered that at this period Stravinsky was engaged in a kind of *pasticcio*, in writing music *a la maniere de composers of the distant past*). But a Schumannesque freshness relieves the atmosphere of any thickness and mugginess. I like the second movement best—the *Romanza*. What seems at first like banality is relieved by a smartness which makes it clear that while the music is *about* banality, it itself is not banal.

The *Rondoletto* and the *Cadenza final* are least appealing. The former is in that perpetual motion style of modern composers who are legitimately attempting to recapture the unhampered forward movement of Bach, but who succeed in achieving sheer momentum devoid of any musical or harmonic interest. The last movement has an engaging little subject which remains, however, undeveloped.

Stravinsky's playing has a likeable dryness and exceptionally unforced vigor. There is, too, an almost relentless forward movement which has its virtues in that it never allows itself to be curtailed for a coquettish detail, but on the other hand fails to give the music sufficient variety to emphasize the form.

—A. V. B.

* * * *

BACH-BUSONI: *Toccat* and *Fugue in C Major*; played by Arthur Rubinstein, piano. Two Victor records, Nos. 8895-8896, price \$4.00.

THE performance of the *Organ Toccata in C Major*, as regards execution and interpretation, by Arthur Rubinstein is a veritable exhibition of brilliant artistry. Here is manifest piano playing of remarkable quality. The scintillating opening, with its wide-open bravura passages reaching a climax of marked power, followed immediately by the poignant *Intermezzo*—which, because of its tranquility, suggests more the character of a violin

solo — and finally the imposing fugue in 6/8 time, tend to make this presentation a vivid musical experience.

This *Organ Toccata* (transcribed by Busoni to the piano) was composed by Bach evidently between the middle of his period at Weimar and the end of the first decade or so at Leipzig. Moreover, it was written during the time when Bach was assiduously studying the *Concertos* of Vivaldi. It follows the pattern of the old Concerto form in that, among other things, it consists of three movements. The first is divided into two sections: one of these is more melodic, and the other, as usual, more ornamental. The movement is then developed in alternation between these two sections. The *Intermezzo* (marked *Adagio*) is, as Spitta says, "a piece that has no fellow in any other of Bach's works and . . . though in this particular instance the whole work has been composed expressly for the organ, the general style of treatment is not of the very essence and nature of the organ. The pedal figure, in intervals of octaves, carried throughout, and the chords of the accompaniment . . . remind us too vividly of an *adagio* solo with cembalo accompaniment."

That this is so is amply verified by the almost natural manner in which it lends itself to transcription as an orchestral number by Stokowski (erroneously listed as an *Adagio* from the *C Minor Toccata*), and as a cello solo, with piano accompaniment, played by Casals. This work on the whole, in spite of this or that difference, is one of the most interesting among Bach's organ compositions. If the *Adagio* movement reflects the solemn character of some of Bach's later works, the design of the *Toccata* connects it to the compositions of his early period.

Busoni retained much of the massiveness and grandeur which the *Toccata* originally possessed as an organ piece, but, in transcribing it to the piano, he endowed it with a new quality of brilliance. If the powerful suspensions of the organ are missing, a balance is established in that, the sharp, clearly-defined accents of the running-passages are better emphasised on the piano. Under the agile fingers of Rubinstein, the work becomes an example of sheer tonal coruscation.

What baffles us, however, is why Rubinstein decided to eliminate almost four bars near the end of the fugue. It is not that lack of space on the disc prevented its inclusion, for these few bars could easily have been retained. The missing measures bring the work to an almost sudden dead halt, but, had they been included, they would have helped to effect, as indicated in the score, a brilliant and dramatic peroration. The fugue, as it nears the end, gains in intensity, and the massive chords, marked *ff*, bring the work to a determined close. Although Rubinstein ends the fugue with a marked accent on the double chords, the dramatic flourish, that Bach builds up bar by bar, and almost orchestral in its import, is missing. The recording of this composition is splendidly realized.

—W. K.

ORGAN

BACH: *Prelude in E Flat Minor*, and FRANCK, *Panis Angelicus*, played on the organ by Archer Gibson. Victor disc, No. 36176, price \$1.25.

MR. GIBSON'S new record is, frankly, disappointing. We regretfully admit that the *E Flat Minor Prelude* from the first book of the *Well-Tempered Clavichord* has little to recommend it. The music, when played simply, has a great depth and nobility of feeling, and in Stokowski's orchestral transcription, real tragic significance. Here, with constantly unsteady rhythm, and, to the present reviewer at least, ineffectual registration it seems unforgivably sentimentalized and almost flippant.

Stylistically the *Panis Angelicus* is much better. The clarinet sings the melody, with a flute echoing the canonic obligato. The piece seems to need for full expression, however, the voice intoning the profound Latin text.

On an earlier record Mr. Gibson's studio "grand organ" seemed adequate, but in the light of this new record, it shows its limitations, and seems hardly worthy of use in any extensive series of discs. Organ recording has now advanced far enough for us to be able to appreciate distinctions in the tonal merits of the instrument used.

—A. P. D.

GERSHWIN: *Rhapsody in Blue*; Organ Solo by Quentin M. Maclean. Columbia 7329-M, price \$1.50.

THE idea of *Rhapsody in Blue* on an organ reminds us of Dr. Johnson's classic remark when Boswell told him he had just heard a Quakeress preach: "Sir, a woman preaching is like a dog's walking on his hinder legs; it is not done well, but you are surprised to find it done at all." Surprisingly enough, several hearings make us modify our preconceived prejudice. Quentin M. Maclean (a London organist) adapts the music to a large theater organ and manages to approximate a fair amount of the orchestral color.

—A. P. D.

VOCAL

BERLIOZ: *Les Troyens a Carthage, Inutiles Regrets*, sung by Georges Thill, with orchestra and chorus. Columbia disc, 9098M, price \$1.50.

A CRITICISM of this record must necessarily be a paean of praise. All of Thill's recent records have been of notable excellence but this one surpasses them all. To begin with, the music has been long neglected. It depicts one of the most superb scenes in all literature, drawn from the fourth book of the *Aeneid*. Aeneas is bidding Dido farewell, invoking Neptune's wrath if he should leave without a parting kiss; the souls of the dead Trojan heroes tell him that the gods decree that he must hasten away to Italy; he summons his men, and they embark.

This record vindicates Berlioz's claim that his dramatic music has passionate expression, internal fire, rhythmic animation and unexpected changes. Thill has completely assimilated the style. He shows an uncanny sense of rhythm, and the ability to build up and sustain a genuine emotional frenzy. The recording of the voice and the full orchestra is so acute that at times it becomes almost metallic. The volume of rich tone is completely overpowering, perhaps too heavy for any but a large phonograph to carry. Any collector wanting a thrill should not fail to hear this disc.

—A. P. D.

BORODIN: *Prince Igor—Vladimir's Aria*; and TSCHAIKOWSKY: *Eugene Onegin—Lenski's Aria*; both sung in German by Charles Kullman, with orchestra. Columbia disc, No. 9099M, price \$1.50.

CHARLES KULLMAN, the young American tenor just recently come to the Metropolitan Opera, gives here two excellent renditions of focal scenes in two of the great Russian operas. His well schooled and agreeable voice, fully recorded, and his dramatic temperament make these arias memorable.

In the first selection, Vladimir, Igor's son, approaches the tent of the Polovtzyan Khan's daughter, and as darkness falls and peace comes over the plain, he sings to her of his love, able, for the moment, to forget even his captivity. The scene occurs near the beginning of Act II.

The Eugene Onegin excerpt is Lenski's reverie, Act II, Scene II, as the sun rises, just before the duel, when the unhappy man recalls the happy distant days of his youth, and summons up memories of his boyhood sweetheart, Olga. He takes a fatalist's view of the possible results of the duel, but prefers to linger over his memories.

—A. P. D.

* * * *

HANDEL: *Israel in Egypt, But As For His People*; and *Moses and the Children of Israel*; sung by the Leeds Festival Choir with the London Philharmonic Orchestra, direction of Sir Thomas Beecham. Columbia disc, No. 68412, price \$1.50.

ISRAEL IN EGYPT is Handel's *tour de force* in epic oratorio, reputedly unequalled in sonorous choral writing. The first chorus occurs where Moses leads his people forth out of the land of Egypt, where they had undergone many afflictions. At times it has an almost pastoral expression. *Moses and the Children of Israel* is a double chorus, at the beginning of Part II of the oratorio, which is repeated in almost exactly the same form at the conclusion. It is the song of exultation when the Israelites see the chariots of the Egyptians swallowed up in the Red Sea. Here Handel's writing is at its mightiest. Sir Thomas leads a chorally and orches-

trally well integrated performance, with recording that catches more of the power than the sonorities of the many voices.

—A. P. D.

* * * *

PUCCINI: *Manon Lescaut* — *Donna non vidi mai*; and GIORDANO: *Fedora* — *Amor ti vieta*; sung by Alessandro Ziliani. Victor disc, 10-inch, No. 1735, price \$1.50.

THESE two popular Italian arias, with the *Boheme* selections of last month, enable us to form a fair judgment of the rare merits of this new recording tenor. The voice has the quality and the power which Martinelli must have had many years ago, but that the old recording could never reproduce. The ardor, the youthfulness, the impassioned intensity of the singing, and the previously unparalleled brilliance of the recording make these by all odds the best obtainable disc renditions of these arias.

The *Manon Lescaut* excerpts is Des Grieux's rhapsody at the first sight of Manon. The *Fedora* aria is from Act II.

—A. P. D.

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SCHUBERT: *Liebesbotschaft* and *Aufloesung*, sung by Ria Ginster, with piano accompaniment by Gerald Moore. Victor disc, 10 inch, No. 1737, price \$1.50.

THE good work Mme. Ginster has done for the phonograph is continued this month with two of Schubert's thoroughly delightful songs. *Liebesbotschaft*, the first of the *Schwanengesang*, with Ludwig Rellstab's text, is the last song in which Schubert depicts a murmuring brook. Tenderly and happily the lover bids the brook to carry his message of love to the maiden downstream.

Aufloesung (*Dissolution*), one of the last four Mayrhofer songs, is based on a soaring vocal line over a broad arpeggiated accompaniment. At the climax the voice rises to an A, seldom demanded by Schubert. The singer, now past all worldly cares, hears celestial voices and heavenly harmonies, and welcomes death in a state of ecstasy.

Mme. Ginster's light voice lilts through the melodies of the first song. Her concep-

(Continued on Page 320)

CONCERTO

BEETHOVEN: *Piano Concerto No. 2 in B Flat, Opus 19*; played by Artur Schnabel and London Philharmonic Orchestra, direction Malcolm Sargent. Victor Set M-295, four discs, price \$8.00.

ALTHOUGH marked No. 2, this concerto was in reality No. 1. It was written in Beethoven's twenty-fourth year, but was not published until his thirtieth year. The influence of Mozart and Haydn prevails in this concerto. It has never been popular and has always been considered the least of the five piano concertos. Beethoven himself did not think highly of it and is said on that account to have offered it cheaply to his publisher. It has been termed, along with the first concerto, "conventional in subject and insignificant in technique," and being primarily of interest "as indicating the course of Beethoven's development." Although this viewpoint fits conclusively to the present work, we do not however feel it comparable to the first *Concerto*, which because of the latter's vitality and youthful verve makes it in our estimation superior.

Schnabel plays this work with his accustomed unerring regard for the composer's inmost thoughts. His wholly masculine style is perhaps less fitted to this concerto than to the *Emperor*, but this is to be expected for the latter work must inspire the pianist to a greater degree of eloquence. No one could really make the finale of this concerto anything more than a jolly thing, pleasant to hear but wholly uninspiring. Sargent backs Mr. Schnabel up with his accustomed vivacity. The recording is excellent, in fact the least important of the five piano concertos emerges as the best recorded.

* * * *

PROKOFIEFF: *Concerto in D Major, for Violin and Orchestra, Opus 19*; played by Joseph Szigeti and the London Philharmonic Orchestra, direction Sir Thomas Beecham. Columbia Set, No. 244, three discs, price \$4.50.

In the welter of many, and frequently, interesting recordings issued during the period, say, of a year, there occasionally appears a work of such marked vitality, originality, and musicianship, that the whole conception of the idiom of modern music—particularly as it applies to the treatment

of a solo instrument—is enhanced thereby. Such a work is the present one under review. The music, the protagonist, and the accompanying performers — Beecham and the London Philharmonic Orchestra have also a large share of credit in all this—are so well coordinated, that little seems missing except the actual sight of moving men, Sir Thomas' remarkable genuflections, and the pulse of real life. This is the sort of music, in short, that warrants little commentary. The value of the composition can be summed up in a phrase: it is, in our opinion, one of the most interesting specimens of concerto-writing in many, many years, while Szigeti has never appeared in a finer mettle than in this work, and, considering the usual high quality of his performances, this is saying a great deal.

There is, unfortunately, a frequent aspect of aimlessness and futility in modern music which seems, because of its confusion, to nullify the evolutionary progress of harmony, counterpoint, and rhythm. Many composers, it seems, are more anxious to outdo each other in the presentation of the most unexampled, unorthodox, and eccentric harmonic combinations than to follow the dictates of simplicity and write music which would seem, even apparently, to emanate from some deep fount of personal inspiration. For the most part, many modern compositions, written in an involved idiom, have nothing in common with an established logic of harmony: on the contrary, they are anarchic rather than revolutionary, eccentric rather than universal, and oblique rather than natural. We, as listeners, make efforts to apprehend the meaning of such music. We try to enter into the spirit of the composition, but there is something about the music that disavows our love for it, that neglects, in short, to inculcate within us a feeling of intimacy. All we have, at that moment, is a feeling of resentment, of dissatisfaction, and the most we can do, under the circumstances, is to pack our emotions into a portmanteau, as it were, and walk away.

All that the foregoing philippic implies generally is repudiated specifically by Prokofiev's Violin Concerto. It is a comparatively early work, to be sure, but its youthfulness, its energy, its vitality, its articulate statements, reveal the essentially great gifts of Prokofiev as a composer. It has all the qualities of an important musical work: originality of treatment, extraordinary technical craftsmanship, and a wealth of thematic ideas. The technical difficulties, moreover, are always subordinated to the musical pattern. Never are we made conscious of its technical constituents, although we are always aware of them. It is rare that a work of such stupendous technical difficulty (for the violinist), possesses musical ideas of any generic worth. More often it is one or the other. The great violin concertos of Beethoven, Brahms, and Sibelius are more often declared to be musically great than technically great, although they require consummate artistry and a finished technique, of course, to play them. But the Prokofiev Concerto is a work which would attract and appeal to none but the most technically—and musically—proficient.

Technically, it is perhaps the most advanced violin work we have today. The violin is no

longer an instrument limited by four strings with a range, however, of several positions, and a bag of tricks in its pockets—like pizzicato, harmonics, double-stops, up and down bow staccato—evoked to extend the gamut of technical effects. In this work, we are made aware of a new category of technique: nothing eccentric, nothing, we venture to say, that would not have pleased Bach or Beethoven himself. Everything is in order: it is well planned and marvelously executed. But only those who have studied the violin, and who are familiar with its essential secrets—not tricks of the trade—can understand and appreciate what Prokofiev has accomplished musically, and what Szigeti has done physically, with this work. It is an important piece of music, and should mark, in its stride, a new formula, a new pattern, for violin composers who complain that the older masters have practically exhausted the problems of violin technique, and that there is very little they can do under the circumstances, unless they want to imitate the efforts of the older masters. This, no doubt, is one of the reasons why there is such a paucity of important violin literature today. Few composers, unfortunately, know the violin real well; that is, know it as a violinist or understand its specific problems. They are familiar with it as another instrument in the vast family of instruments; they know its limitations and its effects, its beauties and its accomplishments, but more than that they do not know.

Prokofiev is no violinist, but he understands the violin. He knows what it can do, and he has accomplished more with it than any other composer, since Paganini. He makes luminous difficulties that other violin composers have merely hinted at: he abjures traditional formulae, putting such well-formalized tricks as pizzicato, harmonics, bow-staccato, to new uses. He makes them saw new things, in a way that do not negate tradition, but merely enlarge upon it. For the violinist, and as a contribution to violin literature, this is no minor achievement.

The Concerto, however, should not be regarded merely as an exercise in violin techniques. It is more than that. It is excellent music: music of genuine worth and conviction, of quality and lofty achievement, all fulfilled in the body of the composition, and well realized by the masterly performance of Szigeti. The recording is excellent.

—W. K.

WOMEN IN MUSIC

(Continued from Page 294)

men's Orchestra. This organization did not attract much attention in Boston until a few weeks ago, when it appeared at Keith's Theatre and made a decided hit. In fact, it drew such audiences that the management decided to engage it for a few weeks' summer season. This meant then that the Symphony players were to be supplanted

by women, the Symphony players having been for several years a summer attraction at Keith's. Now the players who had no part in teaching the women are blaming the men who made them so proficient that they have been able to get the "snap" musical engagement of the summer, while the Symphony players are making contracts with summer hotels."

In 1902, thirty-one years had elapsed since the days when the Vienna Ladies Orchestral Society made significant progress as musicians and showed to the world that their day as professionals chieftains was the talk of New York. Through had dawned at last!

DARIUS MILHAUD

(Continued from Page 300)

in, notably in the opening theme for saxophone. The simultaneous major-minor, the syncopations, the grouping of eights in threes in 4-4 time, the intoxicating counterpoint—all these are devices he doubtless learned in Harlem. Part I is an elaborate fugue on a jazz theme—hear ye Mr. Fore-sythe, in 1923! The opening is a haunting theme with a simple though effective accompaniment. The *Creation* seems to me the most successful attempt that has been made here or abroad to embody jazz in lasting form.

Milhaud and French Tradition

Space precludes a discussion of the real Milhaud apart from all the fadisms of jazz, the *Six*, etc. The amount of musical illustration necessary, moreover, would be impractical here. Suffice it to say that Milhaud is a composer with an extraordinary lyric gift, a master of the long melodic line, a musician with taste, technique, and the admirable ability in these times to abstain from prolixity. He sometimes repeats excessively, it is true, but at other times he is concise and carefully selective. He has the sense of style and melody that we associate with the French tradition as exemplified in Couperin, the Chambonnières, Rameau, Gretry, and certain Ravel. None of these wrote great music comparable to Bach and Mozart, but it is music of refreshing charm, music that must be at hand to counteract occasional bombastic utterances of Germanic origin.

Most gratifying in the more mature Milhaud, is the absence of those endless, constantly modulating phrases of the impressionist imitators, phrases which, in their indeterminate nature have no fixed barrier but conclude at the composer's fancy. There is here no losing of oneself in impassioned, chaotic effusions. Boris de Schloezer errs when he sees Milhaud allied to the "expressionism" of Schoenberg. I agree rather with Prunieres who likens Milhaud's romanticism to that of Berlioz. He never loses himself in the turgid atmosphere of sentiment but always remains with his head above, or, if you so please, with his feet firmly implanted on *terra firma*.

A SONG RECITAL

(Continued from Page 295)

come are Mozart's *An Chloe*, Schumann's *Die Kartenlegerin* and *Waldeggespräch*, and Wolf's *Anakreons Grab*. But the highlight of the set, in our estimation, is Brahms' deeply moving *Der Tod, das ist die kühle Nacht*.

"The charm of an age of gallantry dances through these tender verses," says Mme. Lehmann of Mozart's *Die Verschönerung*; and of *An Chloe*—"one cannot sing this song without a smile on the lips." And, in a like manner, she sings them. It is a pity that one cannot visualize her smile. "Overflowing exaltation . . . in the joyous avowal: I love!" It is so she feels and conveys Schubert's *Ungeheuer*; and her interpretation of *Im Abendrot* springs from "the gentle peace" the song implies—an "escape from the complexities of the world." Each song is prefaced by a personal reaction, which the singer conveys by interpretation. Mme. Lehmann's conciseness and freedom from sentimental embroideries make her notes wholly relevant and refreshing.

The singer is in fine mettle in this—her first recorded recital, and the recording of her voice is veritable and realistic. That the same cannot be said of the piano accompaniments of Erno Balogh, which are poorly balanced with the voice, although comprehensibly executed, is an unfortunate flaw in an otherwise consummate achievement.

—P. H. R.

In The Popular Vein

BY VAN

BALLROOM DANCE

AAAA—*Cigarette*, from *George White's Scandals*, and *Just Once Around the Clock*, from *May Wine*. Xavier Cugat and his Orchestra. Victor 25213.

Cigarette is a rousing rumba from the pens of those gay caballeros, Jack Yellen and Ray Henderson, while the reverse is also written by a pair of 100 per cent Latinos, Oscar Hammerstein II, and Sigmund Romberg. Cugat despatches them with many delightful and musicianly instrumental devices which succeed admirably in transmuting quasi-Latin rhythms into something which is eminently palatable to American tastes.

* * * * *

AAA—*Mrs. Astor's Horse*, and *Mama Don't Allow It*. Ozzie Nelson and his Orchestra. Brunswick 7580.

No matter how unbearable Ozzie may be when he is striving to emulate arch-crooners like Crosby and Vallee, there is no denying that he can be moderately amusing when he tries, and in *Mrs. Astor's Horse*, he is fortunate in having at his disposal that rarest of rarities, a genuinely comic popular song. Along with the hilarious *Mama Don't Allow It*, it makes a laugh-provoking pair and is worth a baker's dozen of his sentimental efforts.

* * * * *

AAA—*That Moment of Moments*, and *Words Without Music*, both from *Ziegfeld Follies* of 1936. Eddy Duchin and his Orchestra. Victor 25219.

First of the Vernon Duke tunes from the new *Follies* to reach records, these two are both completely original numbers which are likely to seem a bit too determinedly "different" until they have been heard repeatedly. Being unusual numbers, they require unusual treatment, something which they scarcely receive from Duchin and his rather mediocre band. Duchin, in fact, has used the same formula on every number he has recorded for the past year and a half, but his following seems to like it, so he would be foolish indeed to change it at the behest of a record reviewer.

* * * * *

AAA—*The Broken Record*, and *Too Much Imagination*. Freddy Martin and his Orchestra. Brunswick 7597.

Not often in recent years have two such scandalously successful numbers as *The Music Goes 'Round* and *The Broken Record* had concurrent runs of popularity. It is quite impossible for anyone to account for the success of either, but of the two *The Broken Record*

is the most orthodox, being more patently a *Tin Pan Alley* product. There is practically nothing a band can do to make it any more or less loathsome than it seems at first hearing but Martin's version is comparatively inoffensive, while the Burke-Spina tune, *Too Much Imagination*, is quite a charming affair which Martin handles very nicely indeed.



EDDY DUCHIN

AAA—*Moon Over Miami*, and *The Ghost of the Rumba*. Lud Gluskin and his Orchestra. Brunswick 7591.

Moon Over Miami is the latest in a reasonably lengthy series of hits recently emanating from the songwriting team of Edgar Leslie and Joe Burke. Both are battle-scarred veterans in the business of concocting song hits and they are apparently still able to show the youngsters a few tricks in the matter of tickling the public palate. Gluskin does right by *Moon Over Miami*, giving it just the type of smooth, songful performance it requires, while the reverse would be a rumba of exceptional musical interest were it not for a horrendous "recitation" which is inexplicably tacked onto it.

* * * * *

AA—*Moonburn*, and *My Heart and I*, both from *Anything Goes*. Hal Kemp and his Orchestra. Brunswick 7569.

Hoagy Carmichael's *Moonburn* is shaping up as the hit song of the film version of *Anything*

Goes and Kemp handles it with his customary suavity, but you'd better try not to recall that there is any such person as Bing Crosby while listening to Skinny Ennis' rather conversational vocal chorus. It's an unfair assignment to hand any vocalist, this singing the same numbers that bring uses in his films.

* * * * *

HOT JAZZ

AAAA—*Good Bye*, and *Sandman*. Benny Goodman and his Orchestra. Victor 25215.

These are two numbers of considerable musical distinction and both are used as air signatures, the former by Goodman himself and the latter by the former Dorsey Brothers' aggregation (now under the sole leadership of Brother Jimmy.) Gordon Jenkins' *Good Bye* is a particularly appealing work, in the same nostalgic mood as his own *Blue Prelude*, and, of course, is projected with genuine feeling and artistry, both by the band in the ensemble passages and by Goodman in his incomparable clarinet solos. Bonnie Lake's *Sandman* is an appropriate companion piece, and if lacking in the poetic content of *Good Bye*, is immeasurably superior to the general level of *Tin Pan Alley* tripe, hence its almost complete lack of commercial success.

* * * * *

AAAA—*Spreadin' Rhythm Aroun'*, and *I've Got My Fingers Crossed*, both from *King of Burlesque*. "Fats" Waller and his Rhythm. Victor 25211.

"Fats" is absolutely irresistible in this pair of numbers from his current film, *King of Burlesque*. His inexhaustible zest and good humor, along with his dazzlingly skillful piano work, make him the most thoroughly diverting single personality on records today and anything he does is

bound to be amusing and enlivening. In fact, he has never made a wholly bad record, something which can be said of precious few artists as prolific as "Fats".

* * * * *

AAA—*The Day I Let You Get Away*, and *One Night in Monte Carlo*. Tommy Dorsey and his Orchestra. Victor 25220.

Tommy "Trombone" Dorsey and his Grade A band give us one of their best efforts to date in this record. The former is a grand swing tune written by the best of the women tunesters, Vee Lawnhurst, and the latter is a jovial piece of spoofing at the expense of the sappiest of current songs and is obviously inspired by Wingy Manone's now-historic *Isle of Capri*.

* * * * *

AAA—*Dinah*, and *Bugle Call Rag*. Ray Noble and his Orchestra. Victor 25223.

It is still a matter of some conjecture as to whether of not Noble should ever try to play hot. Being a musician of extraordinary versatility and inventiveness, he can accomplish the not inconceivable feat of duplicating the styles of a half-dozen hot bands in just one record. His *Dinah*, for instance, has a climax which is pure Casa Loma, although it opens with a clarinet solo by Johnny Minz, to guitar accompaniment, which is free enough in its construction to be almost anything from *Break the News To Mother* on down, and a prolonged tenor solo by Freeman in which he flats as consistently as ever, though what he plays is recognizably *Dinah*. His *Bugle Call* is thrown together with unbelievable ingenuity and a bit of genuine humor now and then, but put it all together and it remains a stunt arrangement, which is seriously marred in this recording by some distressing brass "clinkers".

SWING MUSIC NOTES

By ENZO ARCHETTI

With this contribution, a new department is inaugurated. Through it the *American Music Lover* will bring you the latest news in swing music, as well as comment and reviews of discs which, until now, for various reasons, have not been noticed. America is at last becoming swing music or hot jazz conscious. Only in a mild way, of course, but never-the-less the trend is unmistakable. Orchestras on the radio like Whiteman's, Vallee's, Nelsons' and others which have, until lately, played only strict dance music or so-called "symphonic jazz", occasionally make an attempt at some *real* jazz, with varying degrees of success. A healthy sign, for it means that finally America's truly American contrition to music is being recognized. The *American Music Lover*, as an *American* magazine feels that it too should keep in step.

John Hammond, the brilliant young critic and connoisseur of swing music, in a splendid article in the *Brooklyn Eagle* and in the November, 1935,

Down Beat, effectively titled *The Tragedy of Duke Ellington*, thoroughly roasted the Duke and his latest work *Reminiscing in Tempo* (Brunswick 7546 and 7547). With his opinions of Duke as a man I can agree; but with his criticism of *Reminiscing* I can never agree. In this work I can see, not a new Ellington, but another facet of that remarkable gem which is the mind of Duke Ellington. Maybe some of us preferred the gem when it was still roughly cut—the Ellington of *Mood Indigo* and *Black and Tan*. But it cannot be denied that there is a certain fascination in the newly polished gem. Its brilliance is most subtle, most alluring in a Stravinskian manner.

There is a possibility that Duke may try a new form—a piano concerto. It is about time another work was produced to displace Gershwin's *Piano Concerto*. In our estimation, it never was good jazz anyway, and it doesn't deserve the distinction of being the jazz concerto.

John Hammond was recently commissioned to arrange some special swing recordings for English Parlophone. He went to Chicago and rounded up some of the best talent there: Gene Krupa, the king of drummers; Jess Stacy, pianist; Allen Reuss, guitarist; Dick Clark, tenor man; Nate Kazebier, trumpeter; Benny Goodman, the ace of clarinetists; Joe Harris, trombonist; and a new discovery: (who is a real find, says John Hammond) Israel Crosby, bassist. The discs recorded by the eight players are: *Jazz Me Blues*, *Three Little Words*, and *The Last Roundup*. (It will be interesting to hear what this last named sounds like as a swing number!) The three piece combination of Crosby, Stacy, and Krupa recorded *The World Is Waiting for the Sunrise* and *Go Back Where You Were Last Night*. And Jess Stacy recorded Bix's *In the Darken Flesh* as a piano solo. Reports on these discs are enthusiastic. Since they were made for English Parlophone the only way they will be available to Americans will be by importation—at least for the present.

The New York branch of the United Hot Clubs of America (more familiarly known as the U.H.C.A.) held its first jam session the last Sunday in December at the Decca Recording Studios. A blizzard, which was just reaching New York from the West, did not prevent about a hundred swing enthusiasts, including some celebrities, from gathering to hear some of the grandest swing music ever concentrated in one spot. Those who came early heard Hammond play test pressings of his Parlophone recordings. Later everyone gathered in the recording room where Jack Kapp (of the Decca Company), John Hammond, and Marshall Stearns spoke briefly while the assembled members waited for the invited musicians. At this meeting, we were told that Decca may issue shortly, a special album of repressings of the famous and rare Gennett-Wolverine records.

The musicians began to arrive one at a time. Teddy Wilson (a grand swing pianist!); Frank Newton, trumpet; Buddy Freeman, tenor; Joe Marsalla, guitar; Dave Tough, drums; and a fine bass player (whose name I cannot recall) were the first to arrive. They started the ball rolling. Dave Tough couldn't find any drummer's outfit in the house so he improvised on two Indian drums until Maurice Purtill, of Sylvester's Band, arrived with a regulation outfit. From then on they shared the drumming. With this as a nucleus the band grew to eleven strong, including Jack Teagarden, Carmen Mastro, Cliff Jackson, and Pee Wee Irwin. The rest of the session was a riot of music culminating with *Dinah* which was recorded to show the Club how recording was done. After that the meeting broke up, with the pleasant prospect of another jam session about a month later.

The U.H.C.A. deserves the support of every swing music enthusiast in this country. It has many branches. There may be one in your city. The sooner it grows, the sooner it can use its influence with the recording companies to suggest what our swing bands should play. Too many of our first rate swingers are being used to turn out commercial tripe.

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CORRESPONDENCE

My dear Mr. Reed:

I have read the article by Mr. Reynolds and believe it suggests wide possibilities for further study. I have passed it along to the music department of Cleveland College.

Thanking you for your kindness, I am,

Cordially yours,

(Dr.) GARRY C. MYERS.

Cleveland Heights, Ohio.

Mr. Peter Hugh Reed, Editor
The American Music Lover,

Dear Mr. Reed:—

I am very sorry to be so delayed in replying to your kind letter of the ninth of December. The pressure of my work has been very great and has necessitated the neglect of the correspondence for weeks. I appreciate your sending me a copy of the December issue of "The American Music Lover," containing the article by Mr. Reynolds.

I thank you for inviting me to send a paper for publication in your Magazine. Unfortunately, I am unable to accede to your courteous request. I have promised far more than I can accomplish for this winter and spring, and I am forced now to give up all activities not definitely associated with the physiological research problems that are engaging my attention.

With regret that I may not have the pleasure of discussing this interesting subject with you, I am,

Yours sincerely,

ALEXIS CARREL.

Editor,

The American Music Lover,

Dear Sir:—

I would like to protest against the high prices of the Society Sets in this country. Also the absurdity of taxing the customer the same price per record for second-rate artists, such as in the case of the Marriage of Figaro sets, as is charged for artists of Landowska's and Kreisler's calibre. These society albums take on the aspects of a none-too-kosher business venture. Why should one pay for an artist like Triani or an artist like Huesch as much as one pays for an artist like Schnabel or Rethberg?

Some years ago, Victor brought out the First Sibelius' Society Set at \$1.50 a record, which was exactly what it was worth. Why cannot they give us the other Sibelius' sets at a comparable price, or at \$2.00 a record when the interpreter is one like Koussevitzky? A year after a society set is released—why not have a second edition at \$1.50 or \$2.00 a record? I believe that sales on the Mozart albums would increase threefold if these were issued in this country at \$1.50 a record. Limiting the sale of good music to the few who have the price is an insidious system, which has no relation to the present nation-wide one of providing good music via radio etc. for the greater majority of American music lovers.

Sincerely yours,

M. E. MATHEWS.

RADIO HIGHLIGHTS

Compiled by LAWRENCE ABBOTT

NBC Music Guild programs announced at date of publication:

Isidor Philipp, modern French pianist, will be heard as guest performer with the NBC String Quartet during the NBC Music Guild program on Tuesday, February 4.

February 5—Ray Harris' Trio and Concert Piece for Violin and Piano.

February 10—Beethoven's Opus 127 Quartet played by the Musical Art Quartet . . . February 12—Compositions of Ulric Cole played by the composer and Hane Letz, violinist . . . February 13—All-Brahms program. *Liebeslieder Waltzes*, *Variations on a Theme by Haydn*, and *Quartets for Four Voices* . . . The *Liedersingers* with Robert Braine and Milan Smolen, pianists.

The famous Casella-Poltronieri-Bonucci Trio are the guest performers to be heard during the Library of Congress Chamber Musicale over an NBC-WJZ network on Tuesday, February 4, from 4:30 to 5:30 p. m., E.S.T. They will play Haydn's Trio; Roy Harris' Trio in D Major, and Siciliani, by Clementi. The Library of Congress Chamber Music series is presented each week under the auspices of the Elizabeth Sprague Coolidge Foundation. The programs are selected and arranged by Oliver Strunk, Chief of the Music Division of the Library of Congress, in Washington, D. C.

The following Minneapolis Symphony Orchestra programs have been announced:

February 27—Schubert's *Unfinished Symphony*. Station WGBX by Philip James, and *Till Eulenspiegel* by Richard Strauss.

March 5—Choral Vorspiel *Aus Tiefer Noth* by Bach, Franck's *D Minor Symphony*, and *The Ride of the Valkyries* by Wagner.

The following programs have been selected for the Rochester Civic Orchestra broadcasts, on Wednesday afternoons:

February 5—An all-Saint-Saens program consisting of the *Bacchanale* from *Samson and Delilah*, the *Danse Macabre*, *Phaeton*, *La Princesse Jaune*, *March Heroique*, and *Introduction and Rondo Capriccioso*.

February 12—Beethoven's *Fidelio Overture*, Beethoven's *Fourth Symphony*, *Lento* from Dvorak's *American String Quartet*, *Trojan March* by Berlioz.

February 19—*Blue Danube Waltz*, Haydn's "*La Chasse*" *Symphony*, the Brahms *Violin Concerto in D*, and *Bohemian Scenes* from *La Joli Fille de Perth* by Bizet.

February 26—*Euryanthe Overture* by Weber, Wagner's *Siegfried Idyll*, the *Adagio* from Mendelssohn's *Scotch Symphony*, Tchaikovsky's *Francesca da Rimini*.

The Columbia Broadcasting System presents for Wednesday, February 5, much of interest to the music lover, the science—and travel-minded and the listener who enjoys a robust laugh.

For the risibilities of the last-named, Burns and Allen will exhibit themselves in sound in the process of slam-banging their baggage together. They're about to go back to the west coast.

Admirers of Carlos Salzedo, the noted harpist, may hear a harp ensemble under his direction in a performance of Bach's Sixth French Suite as a feature of the Curtis Institute of Music's program.

Lily Pons will sing a Meyerbeer aria and a contrasting one by Gershwin on her program with Andre Kostelanetz and his orchestra and chorus.

In matters of science Dr. Clyde Fisher from the Hayden Planetarium will answer questions from listeners to previous CBS programs originating in the American Museum of Natural History's new division.

While Burns and Allen go in fact to California, the "American School of the Air" in fancy will travel to Guam to present an educational and entertaining picture of the island and its life.

Richard Wagner's use of intermezzi before the beginning of the third acts of his most important operas will be illustrated by Howard Barlow during his *Understanding Opera* program over the WABC-Columbia network on Tuesday, February 4, from 6:35 to 7:00 P. M., E.S.T. Selections to be played by the symphony orchestra will include the preludes to Acts III of "*Lohengrin*," "*Die Meistersinger*," "*Parsifal*," and "*Tristan and Isolde*." In each case these compositions prepare the audience for the denouement of the opera in which they appear.

Archibald MacLeish, poet who won the Pulitzer Prize in 1932 for his "*Conquistador*," will be the third guest contemporary poet to be heard during the "American School of the Air" literature broadcasts contrasting new and old poetry over the WABC-Columbia network Tuesday, February 4, from 2:30 to 3:00 P. M., E.S.T. A dramatization of the highlights in the career of John Milton will also be heard.

The Columbia Broadcasting System was "all ears" when its technicians conducted an exhaustive test to determine the range of sounds audible to its engineers and production staff and hardly an ear "muffed" it. These tests have been annual affairs since 1932 and the records kept determine which men are most suitable for the delicate jobs of transmitting music from the studios to the loud speakers with the greatest degree of fidelity.

The tests make use of an instrument called an audiometer which reproduces sounds ranging from

64 to 8,192 cycles, or from two octaves below middle C to five octaves above. Each ear is tested separately by means of a telephone head set and the results are charted according to the lowest volume of sound audible at various pitches.

Most of the men tested had above average hearing in at least one ear, while the best record missed only one point of being perfect. Perfect records are unknown because every man has at least one point in the audible range where one or the other ear becomes less sensitive. These "deaf" spots usually occur in the register about three octaves above middle C. Surprisingly enough the extremely high notes are heard very well by almost all of those tested.

Bruna Castagna, concert and opera contralto, has been engaged by the Columbia Broadcasting System for a series of evening programs accompanied by a full concert orchestra over the WABC-Columbia network. Miss Castagna will inaugurate her programs during the first week in February. Full details will be released at an early date.

Miss Castagna, only 26 years old, has been hailed by Toscanini, other noted musicians and a host of music-lovers during her phenomenal career. She possesses a voice of unusual range and richness. In her series she will sing selections from every field of worthwhile music.

The Disc Club, a small group of music lovers devoted to the study of music through recordings, is giving a series of recitals on Tuesday and Thursday nights at the home of the president, Jack Skurnick, 336 West 96th St., New York City, in which the works of Beethoven are being chronologically presented, discussed and criticized.

These concerts, which began on January 7th, are to continue through June 11th. The recordings utilized in the recitals are selected from the finest interpretations available, and reproduction is from an Orthophonic Phonograph. For further information regarding these concerts, we recommend those interested to communicate with Mr. Skurnick.

(Continued from Page 301)

greater appreciation of good music than ever before in our cultural history. Radio and modern recorded music are, of course, doing much to stimulate and satisfy this widespread and growing interest, but it has been the privilege of a comparatively few to hear an organization of the calibre of the Philadelphia Orchestra in their own local concert halls. In sponsoring this tour, RCA Victor feels it is making a valuable contribution to the spread and appreciation of good music, a mission it has assumed since the birth of the first phonograph and the advent of radio."

Although the itinerary is still indefinite, it was announced tentatively that the orchestra will visit Hartford, possibly Montreal and Toronto, Chicago, St. Louis, Atlanta, Birmingham, New Orleans, Dallas, possibly Houston or El Paso, Los Angeles, San Francisco, Seattle, Portland, Oregon, Denver, Salt Lake City, Kansas City, Des Moines, Minneapolis, Milwaukee and Ann Arbor, Michigan.

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(Continued from Page 313)

tion is not so subjective as that of Elena Gerhardt, and Gerald Moore's flawless accompaniment is much better recorded than that of Mme. Gerhardt's fellow-artist in the older record. A *Lied* connoisseur will find that these two records make a marked display of contrasts. Effortlessly, in *Auf-losung*, Mme. Ginster portrays a state of exaltation. A certain phrase here brings to mind a passage in *Der Hirt auf den Felsen*, a song of entirely different mood.

—A. P. D.

* * * *

Haiti, and *C'est lui!* sung by Josephine Baker, with the accompaniments of the Jazz du Poste Parisien, directed by Al Romans. Columbia 4112-M, 10-inch, price \$1.00.

JOSEPHINE Baker, the colored idol of Paris, now starring in the new Ziegfeld Follies, sings two numbers from the French film *Zouzou*. *Haiti* tells nostalgically of the tropical beauty of far-away Haiti that the singer longs to see again. The wailing voice at times sounds astonishingly like a muted trumpet. *C'est lui!* in true blues idiom, relates the quandry of a woman sought by all the males of Paris, but foolishly devoted to her man, whom she acknowledges as a worthless, philandering, blackmailing rascal. The rhythmic drumming is a feature of the excellent jazz accompaniment.

—A. P. D.

* * * *

Pourquoi quand je te dis: Je t'aime, and Vous, qu'avez-vous fait de mon amour, sung by Tino Rossi, with orchestra. Columbia 4113-M, 10-inch, price \$1.00.

ROSSI'S pleasant tenor is heard again in two tangos. In the first, the singer asks the girl why she had led him on but now laughs at his suffering; perhaps later if she should cry for pardon the answer will be "No". The second song describes the state of love, when all bliss and suffering are personified in one individual; the lover asks only for the short illusion of his love. In this, the orchestra, with a prominent accordion, plays much of the time alone.

—A. P. D.

Our Radio Dial

Time Indicated is Eastern Standard Time

SUNDAY—

- 8:00 AM—Melody Hour (NBC-WEAF)
- 9:30 AM—Chandler Goldthwaite Ensemble (NBC-WEAF)
- 10:30 AM—National Federation of Music Clubs (NBC-WEAF)
- 12:00 AM—Salt Lake City Choir and Organ (CBS-WABC)
- 12:30 PM—Radio City Music Hall (NBC-WJZ)
- 2:00 PM—Symphony Orchestra, Frank Black (NBC-WJZ)
- 3:00 PM—New York Philharmonic Orchestra (CBS-WABC)
- 3:30 PM—Metropolitan Opera Auditions (NBC-WEAF)
- 9:00 PM—Detroit Symphony with Soloists (CBS-WABC)
- 10:00 PM—General Motors Concert (NBC-WEAF)

MONDAY—

- 11:00 AM—NBC Light Opera Company (NBC-WEAF)
- 1:15 PM—Lucille Manners, Georg Rasely (NBC-WEAF)
- 1:45 PM—Alexander Semmler, pianist (CBS-WABC)
- 2:30 PM—Concert orchestra, under Leopold Spitalny (NBC-WEAF)
- 2:30 PM—NBC Music Guild (NBC-WJZ)
- 6:05 PM—U. S. Army Band (NBC-WJZ)
- 7:00 PM—Dinner Concert (NBC-WJZ)
- 8:30 PM—Nelson Eddy, Margaret Speaks (NBC-WEAF)
- 10:15 PM—Cesare Sodro Directs Orchestra, Vocalists and Chorus (BBS-WOR)
- 10:45 PM—Clyde Barrie, baritone (CBS-WABC)

TUESDAY—

- 11:45 AM—Piano Recital (NBC-WEAF)
- 1:45 PM—NBC Music Guild (NBC-WEAF)
- 4:30 PM—Library of Congress Concert (NBC-WJZ)
- 6:30 PM—Understanding Opera with Howard Barlow (CBS-WABC)
- 9:30 PM—Eddy Brown, violinist (BBS-WOR)
- 10:00 PM—Sigmund Romberg, Deems Taylor (NBC-WEAF)

WEDNESDAY—

- 11:30 AM—U. S. Army Band (NBC-WJZ)
- 12:45 PM—Jules Land's Concert Ensemble (NBC-WEAF)
- 2:00 PM—NBC Music Guild (NBC-WEAF)
- 3:00 PM—Rochester Civic Orchestra (NBC-WJZ)
- 4:00 PM—Curtis Institute (CBS-WABC)
- 4:30 PM—U. S. Navy Symphony Orchestra (NBC-WJZ)
- 5:00 PM—NBC Concert Hour (NBC-WEAF)
- 5:45 PM—Terri La Franconi, tenor (NBC-WEAF)
- 7:45 PM—Songs of the Harp: Mildred Dilling, harpist; George Rasely, tenor (NBC-WJZ)

- 9:00 PM—Kostelanetz Orchestra with Soloists (CBS-WABC)
- 9:30 PM—Alfred Wallenstein's Sinfonietta (BBS-WOR)
- 10:00 PM—John Charles Thomas (NBC-WJZ)

THURSDAY—

- 11:30 AM—U. S. Navy Band (NBC-WJZ)
- 1:30 PM—Julia Glass, pianist; Phyllis Kraeuter; 'cellist (NBC-WJZ)
- 1:45 PM—Silverberg Concert Ensemble (NBC-WEAF)
- 2:30 PM—NBC Music Guild (NBC-WJZ)
- 3:15 PM—Tito Guizar, tenor (CBS-WABC)
- 3:30 PM—Eastman School of Music Program (NBC-WJZ)
- 6:05 PM—James Wilkinson, baritone (NBC-WJZ)
- 8:00 PM—Music Is My Hobby
- 8:15 PM—Rochester Philharmonic Orchestra (NBC-WJZ)
- 8:15 PM—String Symphony under Frank Black (NBC-WJZ)
- 8:30 PM—Little Symphony Orchestra with Philip James (BBS-WOR)
- 11:30 PM—Minneapolis Symphony Orchestra (NBC-WEAF)

FRIDAY—

- 11:00 AM—NBC Music Appreciation Hour (NBC-WEAF-WJZ)
- 1:15 PM—String Ensemble (CBS-WABC)
- 1:15 PM—Concert Miniatures (NBC-WEAF)
- 3:00 PM—U. S. Marine Band (NBC-WJZ)
- 3:00 PM—Bolek Musicale, (CBS-WABC)
- 5:00 PM—Mathay's Gypsy Orchestra (NBC-WJZ)
- 5:45 PM—Terri La Franconi, tenor (NBC-WEAF)
- 7:00 PM—Dinner Concert (NBC-WJZ)
- 8:00 PM—Cities Service Concert (NBC-WEAF)
- 10:00 PM—String Sinfonietta—Wallenstein (BBS-WOR)
- 10:30 PM—NBC Music Guild (NBC-WEAF)

SATURDAY—

- 10:30 AM—Mathay's Gypsy Orchestra (NBC-WEAF)
- 11:00 AM—Cincinnati Conservatory of Music (CBS-WABC)
- 11:30 AM—Whitney Ensemble (NBC-WJZ)
- 12:30 PM—International Weekend, Frank Black (NBC-WEAF)
- 1:55 PM—Metropolitan Opera (NBC-WEAF-WJZ)
- 2:30 PM—Tito Guizar, tenor (CBS-WABC)
- 6:05 PM—Chicago A Capella Choir (NBC-WJZ)
- 7:30 PM—Hampton Institute Singers (NBC-WEAF)
- 8:15 PM—Boston Symphony Orchestra (NBC-WJZ)
- 9:00 PM—Kostelanetz Orchestra with Soloists (CBS-WABC)
- 9:15 PM—Russian Symphonic Choir (NBC-WJZ)

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